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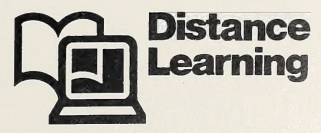
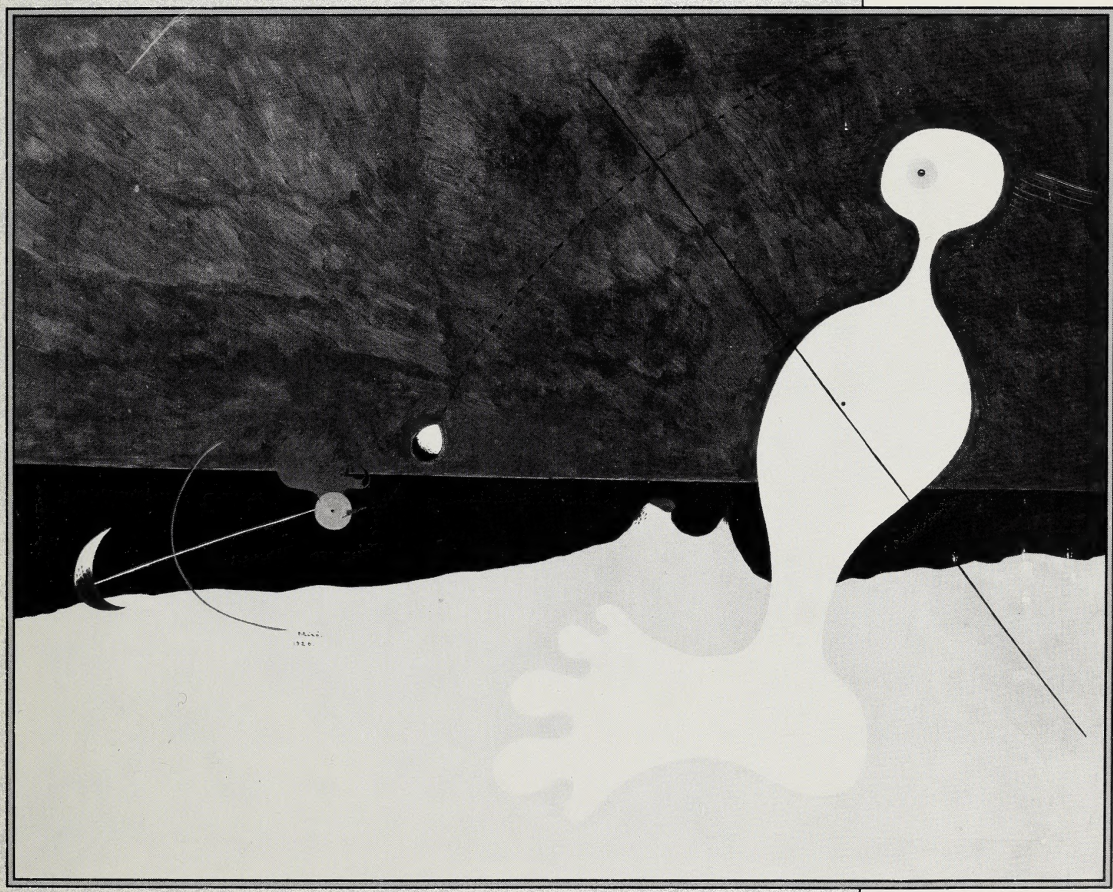


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ART 31

Modules 1-7

Learning Facilitator's Manual



Art 31

LEARNING FACILITATOR'S MANUAL



**Distance
Learning**

Alberta
EDUCATION

Note

This Art 31 Learning Facilitator's Manual contains answers to teacher-assessed assignments and the final test; therefore, it should be kept secure by the teacher. Students should not have access to these assignments or the final test until they are assigned in a supervised situation. The answers should be stored securely by the teacher at all times.

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This document is intended for	
Students	
Teachers (Art 31)	✓
Administrators	
Parents	
General Public	
Other	

Art 31
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Modules 1-7
Alberta Distance Learning Centre
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Joan Miro
Person Throwing a Stone at a Bird, 1926.
Oil on canvas. The Museum of Modern Art, New
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The Alberta Distance Learning Centre is dedicated to upgrading and continually improving your Learning Facilitator's Manual so that it accurately reflects any necessary revisions we have had to make in the student module booklets, assignment booklets, or the sample final test. The types of revisions that will be made are those that make the course more accurate, current, or more effective.

The ADLC will send you the latest enhancements and upgrades for your Learning Facilitator's Manual if you return the following registration card to: Alberta Distance Learning Centre, Box 4000, Barrhead, Alberta, T0G 2P0, Attention: Instructional Design and Development.

ADLC Learning Facilitator's Manual Registration Card

First Name

Surname

School Name

School Phone Number

School Address

City

Postal Code

Course Title

Approximate Date of Purchase



You can help ensure that distance learning courseware is of top quality by letting us know of areas that need to be adjusted. Call the Alberta Distance Learning Centre free of charge by using the RITE line and ask for the Editing Unit. Also, a teacher questionnaire has been included at the back of most Learning Facilitator's Manuals. Please take a moment to fill this out.

We look forward to hearing from you!



Register with the

Alberta Distance Learning Centre

The Alberta Distance Learning Centre is a non-profit organization that provides a wide range of educational programs and services to students across the province. We offer a variety of courses, including English, Math, Science, and Social Studies, as well as specialized programs for students with learning disabilities and those who are home-schooled. Our programs are designed to be flexible and accessible, allowing students to learn at their own pace and on their own schedule. We also offer support services, such as tutoring and counseling, to help students succeed in their studies. For more information about our programs and services, please contact us at 1-800-422-2222 or visit our website at www.adlcc.ab.ca.

ADLCC Learning Facilities' Minutes	
Registration Card	
First Name	
Last Name	
Address	
City	
Province	
Postal Code	
Phone Number	
E-mail Address	
Registration Date	

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Module 1

Module 2

Module 3

Module 4

Module 5

Module 6

Module 7

Teacher's Copy of the Final Test and Learning Guide

Final Test

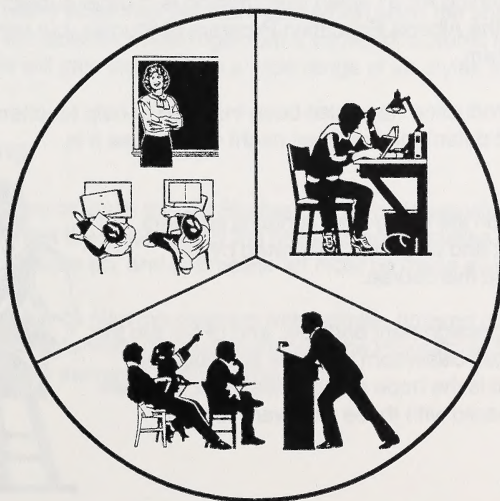
Teacher's Copy of the Final Test and Learning Guide

Introduction

A survey of these course materials will confirm that this new learning package has been specially designed for many kinds of teachers working in a variety of situations.

Which Category Do You Fit?

- ☐ Small Schools Teacher
 - ☐ inexperienced
 - ☐ experienced, but in other subject areas
 - ☐ experienced in teaching Art, but wanting to try a different approach
- ☐ Distance Learning Teacher
 - ☐ travelling to schools within the jurisdiction
 - ☐ using facsimile and teleconferences to teach students within the area
- ☐ Larger Schools Teacher
 - ☐ inexperienced
 - ☐ experienced in teaching Art, but wanting to try a different approach



Because these materials have been created by experienced classroom teachers and distance learning specialists, they have many advantages for students and teachers regardless of their situations.

Advantages for Students

- incorporates a strong learner-centred philosophy
- promotes such qualities in the learner as autonomy, independence, and flexibility
- is developed through media which suit the needs and circumstances of the learner
- reflects the experiential background of Alberta students
- opens up opportunities by overcoming barriers that result from geographical location
- promotes individualized learning, allowing learners to work at their own pace

Advantages for Teachers

- allows teachers maximum teaching time and minimizes preparation time
- includes different routes through the materials to suit different learners
- incorporates a wide range of teaching strategies, in particular those using independent and individual learning
- delivers curriculum designed by education specialists that reflects the Alberta Education Program of Studies with an emphasis on Canadian content
- provides learning materials which are upwardly compatible with advanced educational technology

Does it sound like something you could use?

This Learning Facilitator's Manual begins with an overview of the current Alberta Education Program of Studies for Art 31. This summary is included for inexperienced teachers or those teachers who have found themselves teaching Art 31 when their training is in other subject areas. This brief summary is not meant to replace the Alberta Education Program of Studies, but rather to help teachers confirm the highlights of the program.

Other parts of this introduction have also been included to help teachers become familiar with this new learning package and determine how they might want to use it in their classroom.

Beyond the introduction the guide itself contains answers, models, explanations, and other tips generated by the teachers who authored this course.

The module booklets, assignment booklets, and LFMs are the products of experienced classroom teachers and distance learning specialists. It is the hope of these teachers that their experience can be shared with those who want to take advantage of it.



Overview of the Program of Studies

Art Studies 11-21-31 is designed to complement the Art 10-20-30 courses in high school art. It examines the role art plays in people's lives, how it is created, and how people respond to it. This course expands the opportunities for the study of art in the high school as it helps provide more accessibility, relevance, and flexibility to the teaching of art in Alberta high schools.

The Art Studies series is three courses unified by ten general goals which focus on the three main components of learning visual art.

Function: Visual imagery is used to express, shape, and reflect the values, beliefs, and conflicts in society.

Creation: Artists' achievements, both past and present, and their ways of creating are discovered.

Appreciation: Opportunities to view and respond to visual qualities in works of art are prevalent.

Art and Culture

With a wide range of cultural and ethnic backgrounds being represented in schools, teachers must be more aware of the diversity of and sensitivity to art which can be encountered when studying images. This curriculum tends to broaden the student's background and allow them to appreciate a wider range of cultural, political, social, and personal influences which changed artists' interpretations of events. Primitive, legend, myth, and magic in art must be dealt with carefully because of the many beliefs present in the classroom.

Whenever possible special cultural events should be integrated into the art program. This allows the students to see the link between cultural events and art – both historically and contemporary. Furthermore students recognize the value of art in their own environment.

Art Studies contains many objectives and concepts which allow the sharing of art forms, social purposes of art, and symbols and meanings from a variety of cultures in relation to the idea of art in this program. All students will gain exposure to a wide range of art styles that illustrate the diversity and universality of art.

Plan For Teaching

There is no specified way to teach this Art Studies program. Ideas will be as varied as the teachers and students. In order to meet the objectives of the program and activities, opportunities to look at art, talk about art, analyse art, create art, and appreciate art must be made available.

Teachers are left basically to plan the program with definite, ordered objectives and content that is balanced in the three components of visual learning. The Program of Studies for Senior High Schools describes the compulsory elements of this curriculum.

Philosophy

Art education is concerned with organization of visual material. The ability to see, interpret, and make sense of visual stimuli must be systematically learned.

Art education is concerned with having individuals think and behave as artists. Art should become accessible to all individuals.

Art education deals with the ways in which people express their feelings in visual forms. The art student gains an understanding of what the artist is expressing and can relate to their experience.

Art education deals with making and defending qualitative judgements about artworks. The student learns that all art is not the same and is able to articulate reasons for preferring one work over another.

Art Studies Rationale

Art Studies is intended to provide an opportunity for ALL students to gain an understanding and appreciation of art. The student will become more adept as a critic, consumer, and historian.

Art Studies recognizes that all students don't want to make art but they want to learn about it. This is the main focus of this program. Students will enjoy art more as a consumer.

The Art Studies Program will enable students to gain a greater level of cultural understanding surrounding the creation of art. This will be accomplished by developing critical skills, and an appreciation of the artist in historical and contemporary society. The program will allow the students to survey immediate experiences, historical experiences, and global experiences as they investigate and interpret art forms and images.

Overview of Art 31

Art 31 is the third course in the Art Studies sequence.

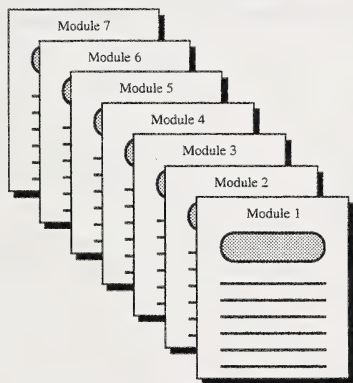
Art 31 examines the impact of international influences and modern technology on modern art and, in turn, modern art's impact on society. It emphasizes the contemporary point of view of society.

Structure of the Learning Package

Basic Design

This new learning package involves many other components in addition to the Learning Facilitator's Manual.

Modules



Contents
Overview Evaluation
Section 1 Activity 1 Activity 2 etc.
Section 2 Activity 1 Activity 2 etc.
Section 3 Activity 1 Activity 2 etc.
Section 4 Activity 1 Activity 2 etc.
Module Summary

The print components involve many booklets called modules. These modules contain guided activities that instruct students in a relevant, realistic setting.

The modules have been specially designed to promote such qualities in the learner as autonomy, independence, and flexibility. Writers have incorporated such teaching strategies as working from the concrete to the abstract, linking the old to the new, getting students actively involved, and using advance, intermediate, and post organizers. Many other techniques enable learners to learn on their own for at least some of the time.

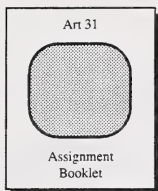
The structure of the module booklets follows a systematic design. Each module begins with a detailed table of contents which shows the students all the main steps. It acts as an organizer for students. The overview introduces the module topic or theme. A graphic representation has been included to help visual learners and poor readers. The introduction also states the weightings of each assignment.

The body of the module is made up of two or more closely related sections. Each section contains student activities that develop skills and knowledge centred around a theme.

The activities may involve print, audio, video, or laser videodisc formats. At times the student and the learning facilitator are allowed to choose the activity that best suits the student's needs and interests. Other activities such as the Extra Help and Enrichment are optional pathways. This flexibility caters to each student's personal situation.

The summary focuses on the skills and strategies that the student has learned.

Assignment Booklet



Accompanying each module is an assignment booklet. The activities in these booklets can be used for formative and for summative assessments. The students should complete these assignment booklets when they have thoroughly reviewed the module materials. The assignment booklets have been designed for classroom use, for faxing, or for mailing. **If the booklets are not being mailed, you should remove the outside cover.**

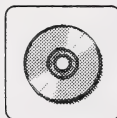
Media



COMPUTER DISK



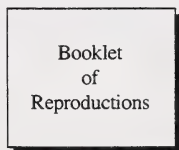
VIDEOCASSETTE



LASER VIDEODISC

The package also includes references to media. Pathways have been developed so students can use a variety of media to achieve the objective. These different routes have been included to suit different learners. Wherever videos or laser videodisc references have been included, a print pathway is also available. This way, if the media resource isn't available or desired, a student can follow the print pathway and still successfully achieve the objective.

Textbooks and Reference Books



Accompanying each art course is a Booklet of Reproductions. This booklet contains coloured copies of artwork. This reference is an essential part of the course.

Materials, Media, and Equipment

Mandatory Components

Equipment (Hardware)	Media	Materials
		<ul style="list-style-type: none"> • LFM for Art 31 • one complete set of module booklets (7) and assignment booklets (7) for each student • Art 31 Booklet of Reproductions • final test

Optional Components

Equipment (Hardware)	Media	Materials
<ul style="list-style-type: none"> • VCR • Slide projector • Computer • Laserdisc player • Camera 	<ul style="list-style-type: none"> • videocassettes Videocassettes or laser videodiscs used in the course may be available from the Learning Resources Distributing Centre or ACCESS Network. You may also wish to call your regional library service for more information. • Slide sets are available from Learning Resources Distributing Centre. • Laserdisc, <i>Sightlines</i> 	

Comprehensive List of Artists and Works Available on Slide Format through the Learning Resources Distributing Centre

The following slide sets for use in this course may be purchased by schools from the Learning Resources Distributing Centre. The images available on these slides may be used in addition to the *Booklet of Reproductions* or the laserdisc, *Sightlines*.

Junior High Packet A
Junior High Packet Seven
Junior High Packet Eight
Junior High Packet Nine
Art 10
Art 20
Art 30
Art 21
Art 31

ARTISTS/ARTIFACT	TITLE	SLIDE SET LOCATED IN
AALTO	<i>Lounge Chair</i>	Art 10
ALBERS, A.	<i>Wall Hanging</i>	Junior High Packet Eight
ALBERS, J.	<i>Homage to the Square "Broad Call"</i>	Junior High Packet Nine
ALBERS, J.	<i>Homage to the Square "Silent Call"</i>	Art 30
	<i>Homage to the Square "Silent Call"</i>	Art 31
ALBUM QUILT 1949-50		Art 20
ALTDORFER	<i>Battle of Issus</i>	Art 21
ANUBIS, JACKAL-HEADED GOD		Art 21
ARCH OF TITUS. SPOILS OF JERUSALEM		Art 21
ARP, J.	<i>Human Lunar Spectral</i>	Art 31
ARP, J.	<i>Leaves and Novels</i>	Art 31
ASSURNASIRPAL SLAYING LION		Art 21
ASSURNASIRPAL II SLAYING LION		Art 21
ATHENS – ERECHTHEON		Art 21
BAYEAUX TAPESTRY: DETAIL		Art 10
BEARDSLEY, A.	<i>Black Cape</i>	Art 10
BECKMANN, M.	<i>Departure</i>	Art 30
BELLOWS, G.	<i>Dempsey and Firpo</i>	Junior High Packet A
BERNINI	<i>St. Theresa Altar</i>	Art 10
BERTOIA	<i>Armchair</i>	Art 10
BOCCIONI, U.	<i>Unique Forms of Continuity in Space</i>	Junior High Packet Nine
	<i>Unique Forms of Continuity in Space</i>	Art 10
BOOK OF DURROW		Art 21
BOOK OF HOURS: JANUARY		Art 10
BOOK OF HOURS: OCTOBER		Art 10
BOTTICELLI	<i>Dante's Inferno: Canto XV</i>	Art 21
BOURQUE-WHITE, M.	<i>Photograph: Louiseville Flood</i>	Art 20
BRAQUE, G.	<i>The Clarinet (Collage)</i>	Art 20
BRAQUE, G.	<i>Oval Still Life: The Violin</i>	Art 21
BRAQUE, G.	<i>Still Life with Pitchers</i>	Art 31
BRANCUSI, C.	<i>Mme Pogany</i>	Junior High Packet A
	<i>Mme Pogany</i>	Art 31
BRANCUSI, C.	<i>Stone Sculpture: The Kiss</i>	Art 20

ARTISTS/ARTIFACT	TITLE	SLIDE SET LOCATED IN
BRANCUSI, C.	<i>The Newborn</i>	Art 10
BREUER	<i>Armchair</i>	Art 10
BRONZINO	<i>Portrait of Eleanor of Toledo</i>	Art 20
BRUEGEL, P.	<i>Return of the Flock</i>	Junior High Packet Nine
BUSH, J.	<i>Big A</i>	Junior High Packet A
CALDER, A.	<i>Black Widow</i>	Art 10
CALDER, A.	<i>Constellation with Red Object</i>	Art 21
CALDER, A.	<i>Lobster Trap and Fish Tail</i>	Junior High Packet A
	<i>Lobster Trap and Fish Tail</i>	Art 31
CARDINAL, D.	<i>Space Sciences Centre, Edmonton, Alberta</i>	Junior High Packet A
CARO, A.	<i>Source</i>	Art 31
CARR, E.	<i>Blunder Harbour</i>	Junior High Packet A
CATCHING BIRDS		Art 21
CELLINI	<i>Saltcellar of Francis I</i>	Art 21
CEREMONIAL EFFIGY MASK, ESKIMO		Art 21
CEZANNE, P.	<i>Mt. St. Victoire</i>	Junior High Packet Nine
CEZANNE, P.	<i>Boy with a Red Vest</i>	Junior High Packet A
CEZANNE, P.	<i>L'Estaque</i>	Art 31
CEZANNE, P.	<i>Provence Landscape</i>	Art 30
CEZANNE, P.	<i>Still Life with Apples</i>	Art 21
CEZANNE, P.	<i>The Card Players</i>	Art 10
CHAGALL, M.	<i>Birthday 1915</i>	Art 21
CHAGALL, M.	<i>I and the Village</i>	Art 31
CHARTRES, INTERIOR – UPPER NAVE FROM WEST		Junior High Packet Eight
CHARTRES, SOUTH TYMPANUM		Art 21
CHARTRES, WEST FACADE		Art 21
CHICAGO, J.	<i>Three Studies</i>	Art 20
CHINESE BLUE & WHITE JAR		Art 10
CHINESE BRONZE VESSEL “KUEI”		Art 20
CHRISTO	<i>Museum of Modern Art Packaged</i>	Art 31
CLAESZ	<i>Still Life</i>	Art 21
COLVILLE, A.	<i>Church and Horse</i>	Art 31
COLVILLE, A.	<i>Family and Rainstorm</i>	Junior High Packet A
CONSTABLE, J.	<i>Haywain</i>	Junior High Packet Nine
	<i>Haywain</i>	Art 21
CONSTABLE, J.	<i>Wivenhoe Park, Essex</i>	Art 10
COPTIC	<i>Weaving/Textiles IV/III C – Border Design:</i>	
	<i>Heads, Horses, Birds</i>	Junior High Packet Nine
COROT, J.	<i>Port of La Rochelle</i>	Junior High Packet Nine
COURBET	<i>Funeral at Ornans</i>	Art 21
DA VINCI, L.	<i>Caricatures: Two Men (Pen)</i>	Art 20
DA VINCI, L.	<i>Five Grotesque Heads</i>	Junior High Packet A
DA VINCI, L.	<i>Mona Lisa</i>	Junior High Packet Nine
DA VINCI, L.	<i>Proportions of the Human Figure</i>	Junior High Packet Eight
DA VINCI, L.	<i>Study for the Adoration of the Magi</i>	Junior High Packet Eight
DA VINCI, L.	<i>The Deluge</i>	Art 30
DALI, S.	<i>Crucifixion</i>	Art 20
DALI, S.	<i>Persistence of Memory</i>	Junior High Packet A
	<i>Persistence of Memory</i>	Art 10
	<i>Persistence of Memory</i>	Art 20
	<i>Persistence of Memory</i>	Art 21
	<i>Persistence of Memory</i>	Art 31

ARTISTS/ARTIFACT	TITLE	SLIDE SET LOCATED IN
DANBY, K.	<i>Pancho</i>	Junior High Packet A
DAUMIER, H.	<i>Rue Transonain</i>	Art 21
DAUMIER, H.	<i>Third Class Carriage</i>	Junior High Packet Seven
	<i>Third Class Carriage</i>	Art 30
DAUMIER, H.	<i>Washerwoman</i>	Art 30
	<i>Washerwoman</i>	Art 21
DAVID, J.L.	<i>Death of Marat</i>	Art 21
DAVID, J.L.	<i>Death of Socrates</i>	Art 21
DAVID, J.L.	<i>Oath of the Horatii</i>	Junior High Packet Nine
	<i>Oath of the Horatii</i>	Art 21
	<i>Oath of the Horatii</i>	Art 30
DE CHIRICO, G.	<i>The Nostalgia of the Infinite</i>	Art 31
DE FABRIANO, G.	<i>Adoration of the Magi</i>	Art 10
DE KOONING, W.	<i>Figure in a Landscape No. 2</i>	Art 10
DE KOONING, W.	<i>Marilyn Monroe 1954</i>	Art 20
DE KOONING, W.	<i>Woman 1</i>	Art 30
DEGAS, E.	<i>Absinthe Drinkers</i>	Art 30
DEGAS, E.	<i>Dancer (Pastel)</i>	Art 10
DEGAS, E.	<i>Dancers Practising at the Bar</i>	Junior High Packet A
DEGAS, E.	<i>Dancing Class</i>	Art 30
DEGAS, E.	<i>Figure Study for Ballet Rehearsal</i>	Art 10
DEGAS, E.	<i>Sculpture: Dancer</i>	Art 20
DEGAS, E.	<i>Studies of Dancers (Charcoal)</i>	Art 20
DELACROIX, E.	<i>Armored Figure on Horseback</i>	Junior High Packet Seven
DELACROIX, E.	<i>Dante and Virgil in Hell</i>	Art 21
DELACROIX, E.	<i>Liberty Leading the People</i>	Art 30
DELACROIX, E.	<i>Tiger Mauling a Wild Horse</i>	Junior High Packet A
	<i>Tiger Mauling a Wild Horse</i>	Art 10
DELAUNAY, R.	<i>Sun Disks</i>	Art 31
DELAUNAY, R.	<i>The Tower and the Wheel</i>	Art 10
DELLA FRANCESCA, P.	<i>Federigo Da Montefeltro</i>	Art 20
DELLA FRANCESCA, P.	<i>Flagellation of Christ</i>	Art 10
DELLA FRANCESCA, P.	<i>Resurrection of Christ</i>	Art 21
DONATELLO	<i>David</i>	Art 21
DONATELLO	<i>Gattamelatta</i>	Art 21
DONATELLO	<i>St. Mark</i>	Art 21
DORE	<i>Inferno XXXI Level of Traitors</i>	Art 21
DUBUFFET, J.	<i>Business Prospers</i>	Junior High Packet Seven
DUCHAMP	<i>Bicycle Wheel</i>	Art 20
DUCHAMP, M.	<i>Nude Descending Staircase</i>	Junior High Packet Nine
	<i>Nude Descending Staircase</i>	Art 10
DURER, A.	<i>Feet of Kneeling Apostle</i>	Art 20
DURER, A.	<i>Knight on Horseback</i>	Junior High Packet Seven
DURER, A.	<i>The Hare</i>	Art 30
DURER, A.	<i>Woodcut: Apocalypse</i>	Art 20
	<i>Woodcut: Apocalypse</i>	Art 21
EAMES	<i>Armchair</i>	Art 10
EASTER ISLAND	<i>Rapa Nui Statues</i>	Junior High Packet Seven
EBO GOSPELS		Art 21

ARTISTS/ARTIFACT

ECHTERNACH GOSPELS
 EL GRECO
 EGYPT
 EGYPT
 EGYPT: HATSHEPSUT PTD. WOOD
 ERNST, M.
 ERNST, M.
 ERNST, M.
 EXEKIS
 FAFARD, J.
 FLORENCE: PALAZZO VECCHIO
 FRANKENTHALER, H.
 FRANKENTHALER, H.
 GAINSBOROUGH, T.
 GANDI, A.
 GAUGIN, P.
 GAUGIN, P.
 GERICAULT, T.

 GERICAULT, T.
 GHIBERTI
 GIACOMETTI, A.
 GIOTTO
 GIOTTO
 GIOTTO
 GOD CREATING SUN AND MOON
 GOTTLIEB, A.
 GOYA, F.
 GOYA, F.

 GOZZOLI, B.
 GRAVES, M.
 GREEK

 GREEK
 GREEK
 GREEK POTTERY: AMPHORA
 GRIS, J.
 HALS, F.
 HARRIS, L.
 HERMES AND DIONYSUS
 HOFFMANN, H.

 HOKUSAI
 HOLBEIN, H.
 HOLBEIN, H.
 HOMER, W.
 HOPPER, E.
 HUNTING SCENE
 IFE: HEAD, TERRA COTTA

TITLE

Resurrection
Old Kingdom "Khafre-Seated Portrait"
Relief Herdsmen and Cattle

Elephant of the Celebes
Horde
Loplop Introduces (Frottage)
Achilles and Ajax at Draughts
Calf

Jacob's Ladder
Yellow Clearing
Blue Boy
Barcelona "Casa Mila Facade"
The Moon and the Earth
Vision After the Sermon
Raft of the Medusa
Raft of the Medusa
Two Horses Cavorting
East Doors "Gates of Paradise"
Walking Quickly Under the Rain
Fresco: Noli Me Tangere
Lamentation
Ognissanti Madonna

Stained Glass Wall
Pest House
Shootings of May 3, 1808
Shootings of May 3, 1808
Shootings of May 3, 1808
Medici Chapel Frescoes
Joyous Young Pine
Amphora: Big Trainer – Trainer and
Runner in Armor
Hellenistic "Dying Gaul"
Hellenistic "Nike of Samothrace"

Guitar, Bottle and Glass
Portrait of an Officer
Maligne Lake, Jasper Park

The Golden Wall
The Golden Wall
Fuji Above the Lightning
Portrait of Erasmus
Portrait of Henry VIII
Life Boat
Night Hawks

SLIDE SET LOCATED IN

Art 21
 Art 10
 Junior High Packet A
 Junior High Packet Seven
 Art 20
 Art 31
 Junior High Packet Seven
 Art 20
 Art 21
 Junior High Packet A
 Art 21
 Art 31
 Art 20
 Junior High Packet Nine
 Junior High Packet Eight
 Art 31
 Art 30
 Art 30
 Art 21
 Junior High Packet A
 Junior High Packet Eight
 Junior High Packet Eight
 Art 20
 Art 21
 Art 10
 Art 30
 Junior High Packet Eight
 Art 30
 Junior High Packet A
 Art 30
 Art 21
 Art 10
 Junior High Packet A

 Junior High Packet Nine
 Junior High Packet A
 Junior High Packet A
 Art 10
 Art 31
 Art 20
 Junior High Packet A
 Art 21
 Art 30
 Art 31
 Art 20
 Art 20
 Art 21
 Junior High Packet Eight
 Junior High Packet A
 Art 21
 Art 20

ARTISTS/ARTIFACT

INCA: WEFT PATTERN WEAVING
 INGRES, J.
 INUIT: DORSET CULTURE
 ISHTARGATE
 JACKSON, A.Y.
 JOHNS, J.
 JOHNS, J.
 KAKIEMON JAR: PORCELAIN
 KANDINSKY, W.
 KANE, P.
 KARVONEN, P.
 KHAFRE: SEATED PORTRAIT
 KHUFU, MODEL
 KLEE, P.
 KLEE, P.
 KLEE, P.
 KLEE, P.
 KLEE, P.
 KLIMPT, G.
 KLINE, F.
 KLINE, F.
 KLINE, F.
 KOEPPING
 KOLLWITZ, K.

 KOLLWITZ, K.

 KOUROUS
 KRIEGHOFF, C.
 KURELAK, W.
 LALIQUE
 LAO DYNASTY
 LASCAUX: A BISON
 LASCAUX: DETAIL, ENGRAVED DEER
 LASCAUX: MAIN CHAMBER GENERAL VIEW
 LAST JUDGEMENT
 LE CORBUSIER
 LEGER, F.

 LEGER, F.
 LEGER, F.
 LICHTENSTEIN, R.
 LICHTENSTEIN, R.
 LINDISFARNE GOSPEL
 LINDISFARNE GOSPEL
 LINDISFARNE GOSPEL
 LIPPI, FRA FILIPPO
 LORENZETTI
 LOUIS, M.
 LOUIS, M.
 MAGRITTE, R.

TITLE

Portrait of M. Guillon-Lethiere
Antler Fragment Carved with Human Faces

The Red Maple
Numbers in Colour
Target W. Four Faces

Church at Murnau 1929
Indian Encampment on Lake Huron
West of Wye

Family Walk (Pen)
Full Moon Over the Town
Pastorale
Spring is Coming
Twittering Machine 1922
Park 1903-10
Accent Grave
Cardinal 1950
Painting No. 2, 1954
Glasses, Flower Shaped
Death Takes the Children
Death Takes the Children
Vienna is Dying
Vienna is Dying

Habitant Farm
The Ukrainian Pioneer #6
Jewelry and Mirror
Four Seasons: Mural from Ching Ling

Ronchamp: Ste. Marie du Haute
The City, 1919
The City, 1919
The City
Three Women
Drowning Girl
Modern Painting with Bolt
Chi Rho Page
English: VIIC. "St. Matthew"

Madonna and Child Enthroned
Market Scene: Good Government
Alpha Tau 1961
Third Element
Castle of the Pyrenees

SLIDE SET LOCATED IN

Art 20
 Junior High Packet A
 Junior High Packet A
 Art 21
 Junior High Packet A
 Junior High Packet Eight
 Art 30
 Art 20
 Art 31
 Junior High Packet A
 Junior High Packet A
 Art 21
 Art 21
 Art 20
 Art 30
 Art 10
 Art 31
 Art 21
 Art 10
 Art 31
 Art 30
 Art 20
 Junior High Packet Eight
 Art 20
 Art 21
 Art 30
 Art 31
 Art 21
 Junior High Packet A
 Art 31
 Art 10
 Junior High Packet Seven
 Art 20
 Art 20
 Junior High Packet Seven
 Art 30
 Art 10
 Art 10
 Art 21
 Junior High Packet A
 Art 31
 Art 31
 Art 10
 Art 10
 Junior High Packet A
 Art 21
 Art 10
 Art 21
 Art 21
 Art 10
 Art 31

ARTISTS/ARTIFACT	TITLE	SLIDE SET LOCATED IN
MAGRITTE, R.	<i>The Promenades of Euclid</i>	Art 31
MANET, E.	<i>Ball Scene 1873</i>	Art 31
MANET, E.	<i>Bar at the Folies Bergere</i>	Art 30
MANET, E.	<i>Portrait of Mme. Manet</i>	Art 20
MANTEGNA, A.	<i>The Dead Christ</i>	Junior High Packet Nine
MANTEGNA, A.	<i>Madonna and Child</i>	Art 30
MARCUS AURELIUS, EQUESTRIAN		Art 21
MARIN, J.	<i>Lower Manhattan</i>	Junior High Packet Seven
MARIN, J.	<i>Watercolour: Pine Tree Maine</i>	Art 20
MARISOL, E.	<i>The Family</i>	Junior High Packet A
MARISOL, E.	<i>The Family 1962</i>	Art 30
MASSON, A.	<i>Battle of the Fishes</i>	Junior High Packet A
MATISSE, H.	<i>Dance</i>	Art 31
MATISSE, H.	<i>Goldfish and Sculpture</i>	Art 21
MATISSE, H.	<i>Jazz: Swimmer in Aquarium</i>	Art 20
MATISSE, H.	<i>Jazz: The Circus 1947</i>	Art 31
MATISSE, H.	<i>The Dance 1909</i>	Art 10
MATISSE, H.	<i>The Lady in Blue</i>	Art 10
MATISSE, H.	<i>The Open Window, Collioure</i>	Art 31
MATISSE, H.	<i>The Plumed hat</i>	Junior High Packet Seven
MATISSE, H.	<i>Plumed Hat (Profile)</i>	Art 10
MATISSE, H.	<i>Portrait of Madame Marisse</i>	Art 20
MEXICO	<i>University of Mexico Library Facade:</i>	
	<i>O'Gorman, Saavedra, Velasco – Architects</i>	Junior High Packet Eight
MICHELANGELO, B.	<i>Creation of Adam</i>	Art 20
MICHELANGELO, B.	<i>Creation of Adam</i>	Art 21
	<i>David</i>	Art 20
	<i>David</i>	Art 30
	<i>Draped Figure</i>	Junior High Packet Seven
MICHELANGELO, B.	<i>Holy Family</i>	Art 30
MICHELANGELO, B.	<i>Pieta</i>	Junior High Packet A
	<i>Pieta</i>	Art 20
MICHELANGELO, B.	<i>Right Side of Moses – From Julius II</i>	Art 21
MICHELANGELO, B.	<i>Sistine Chapel – The Flood</i>	Junior High Packet Nine
MICHELANGELO, B.	<i>Studies for the Libyan Sibyl</i>	Art 30
MICHELANGELO, B.	<i>Tomb of Giuliano De'Medici</i>	Art 21
MILLET, J.	<i>The Gleaners</i>	Junior High Packet Nine
	<i>The Gleaners</i>	Art 21
MING DYNASTY VASE		Art 20
MIRO, J.	<i>The Harlequin's Carnival</i>	Art 10
	<i>The Harlequin's Carnival</i>	Art 31
MIRO, J.	<i>Self-Portrait</i>	Junior High Packet A
MIRO, J.	<i>The Poetress</i>	Art 30
MADERNO, C.	<i>Facade of St. Peter's</i>	Art 21
MODIGLIANI, A.	<i>Anna Sborowska</i>	Art 31
MONDRIAN, P.	<i>Broadway Boogie-Woogie</i>	Art 31
MONDRIAN, P.	<i>Composition in White, Black and Red</i>	Art 10
	<i>Composition in White, Black and Red</i>	Art 21
MONET, C.	<i>Centre-detail "Water Lilies"</i>	Junior High Packet A
MONET, C.	<i>Gare St. Lazare 1877</i>	Art 30
MONET, C.	<i>Haystacks</i>	Art 30

ARTISTS/ARTIFACT	TITLE	SLIDE SET LOCATED IN
MONET, C.	<i>Water Lilies (Centre) 1920</i>	Art 31
MOORE, H.	<i>Family Group</i>	Art 31
MOORE, H.	<i>Pink and Green Sleepers</i>	Art 30
MOORE, H.	<i>Reclining Figure Paris UNESCO H.Q.</i>	Art 30
MOORE, H.	<i>Reclining Figure Paris UNESCO H.Q.</i>	Junior High Packet Eight
MORRE, H.	<i>Tube Shelter Perspective</i>	Art 10
MORRISSEAU, N.	<i>Misshipeschu, Water God and</i>	Junior High Packet A
	<i>Miskinukthe Turtle</i>	Junior High Packet A
MOSAIC: HEAD OF THEORDORA, RAVENNA		Art 20
MOTHER AND CHILD – HAIDA		Art 21
MOTHERWELL, R.	<i>Elegy to the Spanish Republic, 35</i>	Art 30
MUNCH, E.	<i>The Scream</i>	Junior High Packet Seven
MYCENEAN	<i>Spouted Jar with Octopi</i>	Junior High Packet Eight
MYCENEAN GRAVE CIRCLE		Art 21
MYCENEAN LION GATE		Art 21
NEVELSON, L.	<i>Sky Cathedral</i>	Junior High Packet Eight
NEVELSON, L.	<i>Sky Cathedral</i>	Art 31
NEWMANN, B.	<i>Wood: Two Hanging Columns</i>	Art 20
NICHOLSON, B.	<i>Vir Heroicus Sublimus</i>	Art 30
NIGHT WATCH	<i>Relief</i>	Junior High Packet Seven
NOLAND, K.	<i>And Again 1964</i>	Art 30
NOLDE, E.	<i>The Last Supper</i>	Art 31
NOTRE DAME, PARIS	<i>South Side</i>	Junior High Packet A
O'KEEFE, G.	<i>Banana Flower</i>	Junior High Packet Eight
O'KEEFE, G.	<i>Black Iris 1926</i>	Art 10
O'KEEFE, G.	<i>Red Hills and Bones</i>	Art 10
ODJIG, D.	<i>Traditional Evening of Song</i>	Junior High Packet Nine
OLDENBURG, C.	<i>Floor Cake</i>	Junior High Packet A
OLDENBURG, C.	<i>Floor Burger</i>	Art 31
OLDENBURG, C.	<i>Monument for Yale: Lipstick</i>	Art 10
OLDENBURG, C.	<i>Soft Typewriter (Ghost)</i>	Art 20
PARTHENON	<i>West Facade</i>	Junior High Packet Eight
PARTHENON	<i>West Facade from Below</i>	Art 10
PARTHENON	<i>West Facade, North Flank</i>	Art 21
PARTHENON	<i>West Frieze "Two Horsemen at Canter"</i>	Junior High Packet Eight
PICASSO, P.	<i>Acrobat's Family with Monkey</i>	Junior High Packet A
PICASSO, P.	<i>Card Player (Collage)</i>	Art 31
PICASSO, P.	<i>Family of Saltim Banques</i>	Art 20
PICASSO, P.	<i>Family of Saltim Banques, Study</i>	Art 30
PICASSO, P.	<i>Girl Before a Mirror</i>	Art 30
PICASSO, P.	<i>Girl Before a Mirror</i>	Art 10
PICASSO, P.	<i>Guernica</i>	Art 31
PICASSO, P.	<i>Guernica</i>	Art 30
PICASSO, P.	<i>Guernica</i>	Art 21
PICASSO, P.	<i>Guernica</i>	Art 31
PICASSO, P.	<i>Harlequin, 1915</i>	Art 30
PICASSO, P.	<i>Harlequin, 1915</i>	Art 21
PICASSO, P.	<i>Head of a Bull</i>	Junior High Packet A
PICASSO, P.	<i>Interior W. Girl Drawing</i>	Art 20
PICASSO, P.	<i>Magolie 1911-12</i>	Art 21
PICASSO, P.	<i>Night Fishing at Antibes</i>	Art 31

ARTISTS/ARTIFACT

TITLE

SLIDE SET LOCATED IN

PICASSO, P.	<i>Pierrot, 1918</i>	Art 31
PICASSO, P.	<i>Portrait of Ambrose Vollard</i>	Junior High Packet Nine
PICASSO, P.	<i>Portrait of Gertrude Stein</i>	Art 20
PICASSO, P.	<i>Studio, 1955</i>	Art 30
PICASSO, P.	<i>Studio with Plaster Head</i>	Art 31
PICASSO, P.	<i>The Old Guitarist</i>	Art 30
PICASSO, P.	<i>Three Musicians</i>	Art 31
PICASSO, P.	<i>Woman in the Garden</i>	Art 20
PICASSO, P.	<i>Woman in the Garden</i>	Art 31
POLLOCK, J.	<i>Autumn Rhythm</i>	Junior High Packet Nine
POLLOCK, J.	<i>Full Fathom Five</i>	Art 31
POLLOCK, J.	<i>Painting 1945</i>	Art 30
POMPEII	<i>Sacred Landscape</i>	Junior High Packet Nine
PORTRAIT OF TITUS		Art 30
PRATT, C.	<i>Shop on an Island</i>	Art 31
PRATT, M.	<i>Cod Fillets on Tin foil</i>	Junior High Packet A
PURSE LID: SUTTON HOO		Art 21
PYRAMID OF ZOSER		Art 21
RAHOTEP AND NOPRET		Art 21
RAPHAEL	<i>Horseman and Two Soldiers</i>	Art 20
RAVENNA: EMPEROR JUSTINIAN		Art 21
RAVENNA, S. Vitale	<i>Emperor Justinian and His Retinue</i>	Junior High Packet Seven
RAVENNA, S. Vitale	<i>Valut Decoration – Peacocks, etc.</i>	Junior High Packet Nine
REMBRANDT	<i>A Cottage Among the Trees</i>	Art 30
REMBRANDT	<i>Aristotle Before Homer</i>	Art 21
REMBRANDT	<i>Christ Carrying the Cross</i>	Junior High Packet Eight
REMBRANDT	<i>Cottage Among the Trees</i>	Junior High Packet A
REMBRANDT	<i>Etching: Hundred Guilder Print</i>	Art 20
REMBRANDT	<i>Portrait of Jan Six</i>	Art 30
REMBRANDT	<i>Self-Portrait</i>	Junior High Packet Seven
REMBRANDT	<i>Self-Portrait</i>	Junior High Packet Seven
REMBRANDT	<i>Self-Portrait</i>	Junior High Packet Seven
REMBRANDT	<i>The Night Watch</i>	Art 10
RENOIR, P.A.	<i>Moulin de la Galette</i>	Junior High Packet Nine
	<i>Moulin de la Galette</i>	Art 30
RIGAUD, H.	<i>Louis XIV</i>	Junior High Packet Nine
RILEY, B.	<i>Current</i>	Junior High Packet Eight
	<i>Current</i>	Art 31
RODIN, A.	<i>Bronze: The Mighty Hand</i>	Art 20
	<i>The Burghers of Calais</i>	Art 10
	<i>The Burghers of Calais</i>	Art 21
	<i>The Thinker</i>	Junior High Packet A
RODIN, A.		Art 21
ROME – ARCH OF TITUS		Art 21
ROME – COLOSSEUM		Art 21
ROME – DETAIL: ARCH OF TITUS		Art 21
ROME – PANTEON INTERIOR		Art 21
ROME – TRAJAN'S COLUMN		Art 21
ROSE WINDOW, CHARTRES		Art 20
ROTHKO, M.	<i>Yellow and Gold</i>	Art 30
ROTHKO, M.	<i>White and Greens in Blue, 1957</i>	Art 31
ROYAL CUPS (GOLD AND ENAMEL)		Art 20

ARTISTS/ARTIFACT

ROYAL PORTAL, CHARTRES
RUBENS
RUSSELL, C.M.
SALISBURY CATHEDRAL FACADE
SAARINEN
SEGAL, G.

SEPARATION OF LIGHT AND DARK

SEURAT, G.
SEURAT, G.
SEURAT, G.
SHADBOLT, J.
SHADBOLT, J.
SHAHN, B.
SHAPIRO, M.
SMITH, D.
SMITH, D.
SMITH, D.
SMITH, G.
SMITHSON, R.
SOLERI, P.
STELLA, F.

STELLA, F.
STILL, C.

STONEHENGE: GENERAL VIEW
SUMERIAN, GOAT IN THICKET
SUPPER AT EMMAUS

TANGUY, Y.

TAPESTRY: THE APOCALYPSE

TIFFANY

TIFFANY AND CO.

TODD, L.

TOULOUSE-LAUTREC

TOULOUSE-LAUTREC

TOULOUSE-LAUTREC

TOULOUSE-LAUTREC

TRES RICHE HEURES: MAY: A CAVALCADE

TURNER: J.M.W.

TUTANKHAMEN'S MASK

UTRECHT PSALTER PS. 73

VAN DER ROHE, M.

VAN GOGH, V.

VAN GOGH, V.

VAN GOGH, V.

VAN GOGH, V.

VAN GOGH, V.

VAN GOGH, V.

TITLE

Portrait of Isabella Brandt
Medicine Man

Armchair
The Bus Driver
The Bus Driver

A Sunday Afternoon at the Grande Jatte
La Grande Jatte
The Stone Breakers
Presence After Fire
Winter Poppies
Liberation 1945
Flying Carpet 1972
Australia
Hudson River Landscape
Voltri VI
West Coast M-5
Learning Strate
Arcosanti II, 20th Century
Jasper's Dilemma
Jasper's Dilemma
Takht-1-Sulayman 1, 1967
Painting 1948 F

Furniture of Time

Vase, 1900
Mantle Set with Egyptian Motifs
Weaving: Yellow Spring
At the Moulin Rouge
Jane Avril (Poster) 1899
Jane Avril (Poster) 1899
The Barmaid (Pastel)
Yvette Guilbert

Snow Storm: Steamboat off a Harbour's Mouth

Barcelona Chair
Church at Auvers
Courtyard Garden in St. Remy
Crows Over the Wheat Field
Cypresses
Night Cafe
Starry Night
Starry Night

SLIDE SET LOCATED IN

Art 21
Art 20
Junior High Packet A
Art 21
Art 10
Art 30
Art 31
Art 30
Junior High Packet A
Art 30
Junior High Packet Seven
Junior High Packet A
Art 31
Art 30
Art 31
Art 31
Junior High Packet A
Art 10
Art 31
Art 31
Junior High Packet Eight
Junior High Packet A
Art 21
Art 31
Art 30
Art 21
Art 21
Art 30
Junior High Packet A
Art 20
Art 10
Junior High Packet Eight
Art 20
Art 21
Art 10
Art 31
Art 20
Junior High Packet A
Art 21
Junior High Packet Nine
Art 21
Art 21
Art 10
Art 30
Art 30
Art 30
Art 30
Junior High Packet Nine
Junior High Packet A
Art 30
Art 21

ARTISTS/ARTIFACT	TITLE	SLIDE SET LOCATED IN
VAN GOGH, V.	<i>Starry Night</i>	Art 31
VAN GOGH, V.	<i>Sunflowers</i>	Art 10
VAN GOGH, V.	<i>The Potato Eaters</i>	Art 30
VAN GOGH, V.	<i>Zouave</i>	Junior High Packet Seven
VAN GOGH, V.	<i>Van Gogh's Bedroom</i>	Art 30
VAN GOGH, V.	<i>View of Arles</i>	Junior High Packet A
VASARELY	<i>Kalota</i>	Art 21
	<i>Kalota</i>	Art 31
VENUS OF WILENDORF		Art 10
VENUS OF WILENDORF		Art 21
VERMEER, J.	<i>Young Woman with a Water Jug</i>	Junior High Packet A
VERSAILLES: GALERIE DES GLACES		Art 20
VIEW OF PYRAMIDS AT DAWN		Art 20
VIRGIN AND CHILD WITH ST. JOHN AND ANGELS		Art 30
WAR HELMET, TLINGIT		Art 21
WATTEAU, A.	<i>Head Studies</i>	Junior High Packet A
WARHOL, A.	<i>Gold Marilyn Monroe</i>	Junior High Packet Nine
	<i>Gold Marilyn Monroe</i>	Art 10
	<i>Gold Marilyn Monroe</i>	Art 21
	<i>Gold Marilyn Monroe</i>	Art 31
	<i>Self-Portrait</i>	Art 20
WARHOL, A.		Art 21
WORKERS IN PAPYRUS THICKET	<i>Christina's World</i>	Junior High Packet Nine
WYETH, A.	<i>Christina's World</i>	Art 31
YATES, N.	<i>Landscape Forty-Four</i>	Junior High Packet A

Using This Learning Package in the Classroom

Conventional Classroom

Whether your classroom has desks in rows or tables in small groups, you may be most comfortable with a learning system that you can use with all your students in a paced style. In other words, you may want a package that will suit all of your students, so they can move through the materials as one group or several small groups. Because these materials contain different routes or pathways within each module, they can address various learning styles and preferences. The materials also include many choices within the activities to cater to different thinking levels and ability levels. Because of their versatility and flexibility, these materials can easily suit a conventional classroom.

Open-Learning Classroom

Open learning is the concept of opening up opportunities by overcoming barriers of time, pace, and place by giving the learners a package specially designed to enable them to learn on their own for at least some of the time.

Such a concept is not new. Many teachers can recite attempts to establish an individualized learning system as they recognized the importance of trying to personalize courseware to meet each individual student's needs. But these efforts often failed due to lack of time and lack of quality materials that conformed to Alberta specifications.

Due to advanced educational technology and improved Alberta-specific learning packages, a student-centred approach is now possible. Improved technology now allows us to provide support to learners individually, regardless of their pace or location. A teacher cannot be in twenty-eight places at one time offering guidance. However, media and a well-designed learning package can satisfy individual needs. Technology can also help provide an effective management system needed to track the students as they progress independently through the materials.

The key to a successful open-learning system depends on three vital elements: a learning package specially designed to enable students to learn effectively on their own for at least some of the time; various kinds of learner support; and a management system and style that ensures that the open-learning system runs smoothly.

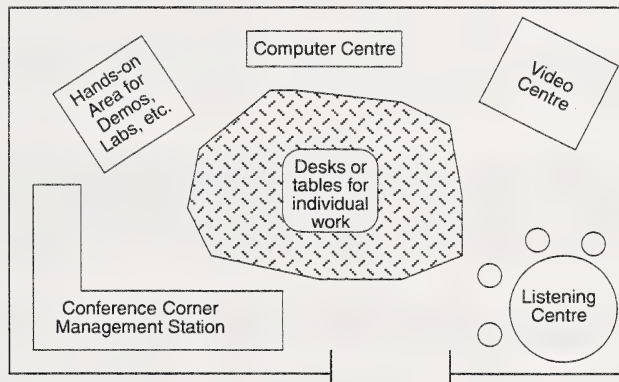
The Key to a Successful Open-Learning System



Learning Package

The specially designed learning package needed for a successful open-learning system has been developed for you. The objectives teach current Alberta specifications using strategies designed for individualized instruction. As the learning facilitator, you need to be sure to have all the components in the learning package available to students as needed.

If adequate numbers of media are available to satisfy the demand, a centre can be established for specific media.



You may not have the luxury to have enough hardware to set up a permanent video or computer centre in your classroom. In that case, students should be encouraged to plan ahead. Perhaps every three to five days they should preview their materials and project when they would need a certain piece of media. This would allow you to group students, if necessary, or reserve media as required.

Support

Support is definitely a key element for successful learning, and when you're planning an individualized, non-paced program, you need to carefully plan when and how support will be given.

The materials contain a form of consistent support by providing immediate feedback for activities included in the module booklet. High school students have solutions, models, explanations, and guides included in the appendix of every module booklet. These are included so students can receive immediate feedback to clarify and reinforce their basic understanding before they move on to higher levels of thinking.

As the learning facilitator, you may be needed to offer more personal guidance to those students having difficulty, or you may need to reinforce the need for students to do these activities carefully before attempting the assignments in the assignment booklet.

The activities include choices and pathways. If a student is having difficulty, you may need to encourage that student to work on all the choices rather than one. This would provide additional instruction and practice in a variety of ways.

Another form of support is routine contact with each individual. This might be achieved with a biweekly conference scheduled by you, or as students reach a certain point (e.g., after each section is completed), they may be directed to come to the conference area.

Special counselling may be needed to help students through difficult stages. Praise and encouragement are important motivators, particularly for those students who are not used to working independently.

Direct teaching may be needed and scheduled at certain points in the program. This might involve small groups or a large group. It might be used to take advantage of something timely (e.g., election, eclipse, etc.), something prescheduled like the demonstration of a process, or something involving students in a hands-on, practical experience.

Support at a distance might include tutoring by phone, teleconferencing, faxing, or planned visits. These contacts are the lifeline between learners and distance education teachers, so a warm dialogue is essential.

Management

Good management of an open-learning system is essential to the success of the program. The following areas need action to ensure that the system runs smoothly:

- **Scheduling, Distributing, and Managing Resources** – As discussed earlier, this may require a need for centres or a system for students to project and reserve the necessary resources.
- **Scheduling Students** – Students and teachers should work together to establish goals, course completion timelines, and daily timelines. Although students may push to continue for long periods of time (e.g., all morning), teachers should discourage this. Concentration, retention, and motivation are improved by taking scheduled breaks.
- **Monitoring Student Progress** – You will need to record when modules are completed by each student. Your data might also include the projected date of completion if you are using a student contract approach.



Sample of a Student Progress Chart

Art 31		Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Final Test
<i>Billy Adams</i>	P								
	A								
<i>Louise Despins</i>	P								
	A								
<i>Violet Klaissian</i>	P								
	A								
P = Projected Completion Date A = Actual Completion Date									

The student could keep a personal log as well. Such tracking of data could be stored easily on a computer.

- Recording Student Assessments – You will need to record the marks awarded to each student for work completed in each module assignment booklet. The marks from these assignment booklets will contribute to a portion of the student's final mark. Other criteria may also be added (a special project, effort, attitude, etc.). Whatever the criteria, they should be made clear to all students at the beginning.

Sample of a Student Assessment Chart

Art 31	Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Year's Average	Final Test	Final Mark
<i>Billy Adams</i>	67	65	54	47	78	67	54	62		
<i>Louise Despins</i>	43	50	54	55	48	42	54	49		
<i>Violet Klaissian</i>	65	65	66	68	67	70	66	67		

Letter grading could easily be substituted.

- Recording Effectiveness of System – Keep ongoing records of how the system is working. This will help you in future planning.

Sample of a System Assessment Chart

Module 1			
Date	Module Booklet	Assignment Booklet	Resources/Media

The Role of the Teacher in an Open-Learning Classroom

The teachers in a conventional classroom spend a lot of time talking to large groups of learners. The situation in open learning requires a different emphasis. Teachers will probably meet learners individually or in very small groups.

With this approach it is necessary to move beyond the idea of a passive learner depending largely on a continually supportive teacher. The teacher must aim to build the student's confidence, to stimulate the learner into self-reliance, and to guide the learner to take advantage of routes that are most meaningful and applicable to the learner.

These materials are student-centred, not teacher-centred. The teacher needs to facilitate learning by providing general support to the learner.

Evaluation

Evaluation is important to the development of every learner. Data gathering and processing, and decision making, at the student and teacher level, serve as means of identifying strengths and weaknesses.

These specially designed learning packages contain many kinds of informal and formal evaluation.

Observation

In the classroom the teacher has the opportunity to see each student perform every day and to become aware of the level and nature of each student's performance.

Observations are more useful if they are recorded in an organized system. The following list of questions is a sample of types of observations and how they can be collected.

Observation Checklist

	B. Adams	L. Despina	V. Klaissian	H. Smith	K. Dalley
1. Does the student approach the work in a positive manner?					
2. Is the student struggling with the reading level?					
3. Does the student make good use of time?					
4. Does the student apply an appropriate study method?					
5. Can the student use references effectively, etc.?					

Observation may suggest a need for an individual interview with a student.

Individual Conferences

Individual conferences may be paced (scheduled) by the calendar or at certain points in the module, or they may be set up only as needed or requested.

During these conferences teachers can determine the student's progress and can assess the student's attitudes toward the subject, the program, school, and self, as well as the student's relationship with other students. With guided questions the teacher can encourage oral self-assessment; the student can discuss personal strengths or weaknesses in regard to the particular section, module, or subject area.

Self-Appraisal

Self-appraisal helps students recognize their own strengths and weaknesses. Through activities that require self-assessment, students also gain immediate feedback and clarification at early stages in the learning process. Teachers need to promote a responsible attitude toward these self-assessment activities. Becoming effective self-assessors is a crucial part of becoming autonomous learners. By instructing, motivating, providing positive reinforcement, and systematically supervising, the learning facilitator will help students develop a positive attitude toward their own progress.

For variation, students may be paired and peer-assessing may become part of the system. The teacher may decide to have the student self-assess some of the activities, have a peer assess other activities, and become directly involved in assessing the remainder of the activities.

When the activities have been assessed, the student should be directed to make corrections. This should be made clear to students right from the start. It is important to note the correct association between the question and the response to clarify understanding, aid retention, and be of use for study purposes.

Many of the activities include choices for the student. If the student is having difficulty, more practice may be warranted, and the student may need to be encouraged to do more of the choices.

Each section within a module includes additional types of activities called Extra Help and Enrichment. Students are expected to be involved in the decision as to which pathway best suits their needs. They may decide to do both.

Self-appraisal techniques can also be introduced at the individual conferences. Such questions as the following might be included:

- What steps are you taking to improve your understanding of this topic?
- What method of study do you use most?
- How do you organize your material to remember it?
- What steps do you follow when doing an assignment in your assignment booklet?
- What could you do to become an even better reader?
- Do you have trouble following directions?
- Did you enjoy this module?

A chart or checklist could be used for recording responses.

Journals or Notebooks

Journals or notebooks allow for evaluation of progress and change over time. They should contain samples of student observations, notes, responses to work, critiques of artworks, interviews with fellow students and others, and impressions of various experiences in art. Periodic examination of these by the learning facilitator provides information regarding the student's interests, application of concepts, and refinement of skills and knowledge of subject matter.

Informal Evaluation: Assignments

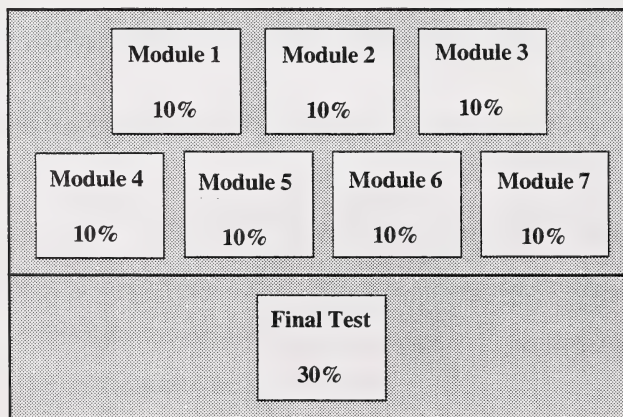
Informal evaluation, such as the assignments included in each module, are an invaluable aid to the teacher. They offer ongoing assessment information about the student's achievement and the behaviour and attitudes that affect that achievement.

Each module contains a separate booklet called the Assignment Booklet. This booklet assesses the knowledge or skills that the student has gained from the module. **The student's mark for the module may be based solely on the outcome of learning evident in the assignment booklet; however, you may decide to establish a value for other variables such as attitude or effort.** It is important that you establish at the beginning which outcomes will be evaluated, and that all students clearly understand what is expected.

Final Test

All LFM's include a formal final test which can be photocopied for each member of the class. The test, closely linked to the learning outcomes stated in the module booklets, gives the teacher precise information concerning what each student can or cannot do. Answers, explanations, and marking guides are also included.

The value of the final test and each module is the decision of the classroom teacher. Following is a suggestion only.



Note: Students will be expected to use their *Booklet of Reproductions* when writing the final test.

Introducing Students to the System

Your initiation to these learning materials began with a basic survey of what was included and how the components varied. This same process should be used with the class. After the materials have been explored, a discussion might include the advantages and the disadvantages of learning independently or in small groups. The roles of the students and teacher should be analysed. The necessary progress checks and rules need to be addressed. Your introduction should motivate students and build a responsible attitude toward learning autonomously.

Skill Level

It is important for students to understand that there are certain skills that they will need in order to deal successfully with the course materials. They are listed below:

- understanding and using instructional materials (table of contents, index, list of illustrations, appendices, bibliography, and glossary)
- interpreting and analysing artworks
- using reference materials
- recognizing styles of artworks

Other general skills are using reliable study methods, outlining, and learning to read at a flexible rate.

To decide the level and amount of instruction needed to accommodate the varied levels among students, you may wish to prepare and administer skill inventories or pretests. If most students need help with a particular skill, you may want to plan a total class instructional session. If only certain students lack a skill, you may want to set up a temporary skill group to help students who need it, or you may want to develop a skills file for this purpose.

Reading Level

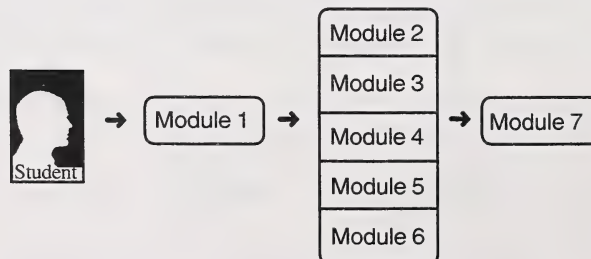
These course materials are largely print based, but poorer readers need not be discouraged. It is important that you assure the students that these materials have been designed for easy reading. The authors have employed special strategies that lower and control the reading level. Some of them are

- the conscious selection of vocabulary and careful structuring of sentences to keep the materials at an independent reading level
- the integration of activities, examples, and illustrations to break text into appropriate-sized chunks
- the inclusion of many kinds of organizers (advance, graphic, intermediate, concept mapping, post organizers) to help give students a structure for incorporating new concepts

- the recognition that vocabulary and concepts are basic to understanding content materials and, thus, must be handled systematically (defined in context, marginal notes, footnotes, and often in a specialized glossary)
- the acknowledgement that background knowledge and experience play a vital role in comprehension
- the systematic inclusion of illustrations and optional videos to help poorer readers and visual learners, and audiocassettes and software as an alternative to print-based learning
- a variety of formats (paragraphs, lists, charts, etc.) to help poorer readers who do not absorb or retain main ideas easily in paragraph format
- the inclusion of media pathways and activity choices to encourage an active rather than passive approach
- instruction in a meaningful setting rather than in a contrived, workbook style
- using purposeful reading, viewing, and doing to produce better interpretation of the course materials
- the recognition that students need structured experiences when reading, viewing, or listening to instructional materials: developing pupil readiness, determining the purpose, providing guided instruction and feedback, rereading if necessary, and extending (This structure closely resembles the reading process.)

To help make the learning package more readable, you can begin your module preparation by reading (viewing, listening to) all the related materials that are going to be used. You need a solid background in order to assess and develop a background knowledge for students. The students' experiential bases may be assessed through brainstorming sessions concerning the topic, or by using visuals and guided questions to predict what the topic might be about.

It is recommended that you start with Module 1 because this module includes basic introductory information, and it is also recommended that you end with Module 7 because this module acts as a summary or culmination.



ART 31

Module 1

The Influences of Non-Western Cultures



Learning Facilitator's Manual



Alberta
EDUCATION

Art 31

Illustration 1. André Derain, 1867-1940, France.

The Turning Road, L'Estaque, 1906.

Oil on canvas, 50 1/2" × 76 1/2".

Museum of Fine Arts, Houston.

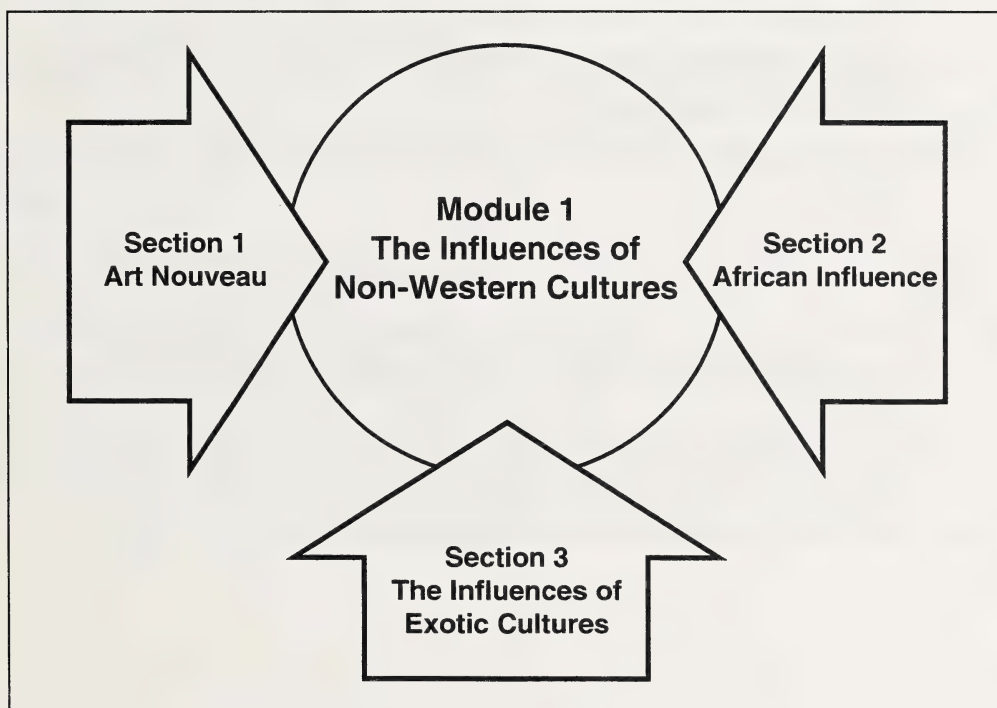
John A. and Audrey Jones Beck Collection.

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Overview

What you wear, what you eat, the music you listen to, the art you enjoy are all influenced by culture. Different cultures express their differences in styles of dress, kinds of food, rhythms of music, and clusters of images. Today, cultural styles of other countries are often shared. Young people in Eastern Europe love American blue jeans; Mexican food is eaten by Canadians; Jamaican reggae music is popular almost everywhere; in Scandinavia teenagers are enjoying Karaoke from Japan.

In this module students will learn how Western European art changed direction in the twentieth-century, partly because of non-Western influences. They will discover how Oriental art, African sculpture, and South Sea landscape images contributed to Art Nouveau, Cubism, and Fauvism. Students will begin to appreciate the complexity of modern art.




Module 1 is made of 3 interrelated sections.

Evaluation

The student's mark in this module will be determined by the amount of work completed in the Assignment Booklet. The student must complete all assignments. In this module the student is expected to complete three section assignments. The assignment breakdown is as follows:

Section 1	40%
Section 2	30%
Section 3	30%
Total	100%

Note: Some images for study are located in the module booklets; some, students will have to locate in magazines or in their community; some are in the *Booklet of Reproductions*. When the  symbol appears, students may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked* are defined in the Glossary in the Appendix.

Visual Journal

In Art 31 students are to keep a Visual Journal which can be in the form of a note book or sketch book or a folder in which they date and keep some of their course work. This Visual Journal becomes their personal portfolio for viewing their progress and for discussions with the learning facilitator as well as items that they may wish to use in a portfolio presentation after high school graduation. It can contain observations, notes, responses to work, critiques of artworks, sketches, plans, finished works, research details, pictures and articles from newspaper and magazines, interview notes, anything they find of interest and wish to retain. Activity assignments will often direct students to place some activities in the Visual Journal, but they should add to this as they wish.

List of Resources

More information relating to the activities in this module may be found in the following resources.

Section 1

- Blunder, *Impressionists and Impressionism*
- Hofstatter, H.H., *Art Nouveau*
- Kidder Jr., J. Edward, *The Art of Japan*
- Scholastic Publishers, *Art and Man*
- *Sightlines*. See Rossetti; David; Manet; Cassatt; van Gogh; Hokusai; Jewelry

Section 2

- Arnason, *A History of Modern Art*
- Hughes, *The Shock of the New*
- Janson, *A Basic History of Art*
- Janson, *A History of Art for Young People*
- *Sightlines*. See Picasso; Gris; Duchamp; Braque; Feininger; Stella; Modigliani; Modern and Primitive Art
- Videotape produced by The Center for the Humanities – Seminars on Modern Art: *The Break With Tradition*, 320101, *The Reconstruction of Space*, 320102 is available through ACCESS.

Section 3

- Arnason, *A History of Modern Art*
- Brommer, *Discovering Art History*
- Hughes, *The Shock of the New*
- TIME-LIFE Books: see Gauguin (Time-Life Library of Art)
- *Sightlines*. See Gauguin; Bonnard; Vuillard; Derain; Vlaminck; Matisse; Kirchner

Note: The videodisc *Sightlines: A Visual Encyclopedia for the Arts, Sciences and Humanities*, is now being formatted into a new CD-ROM program by Discmore Productions Inc. Production of the computer interactive disc is expected to be completed soon. It will be useful in the secondary art program as well as other subject areas. It is available from the LRDC (Alberta Education).

Section 1: Art Nouveau

Key Concepts

- recognize the influence of oriental art on some nineteenth-century European artists
- discuss the meaning of Art Nouveau
- appreciate woodblock prints, illustrations, posters
- recognize realism in art
- understand changes in nineteenth-century painting

Possible Module Opener

Have students discuss items and ideas that they now use or have which have been influenced by other cultures. Examples might include food, clothing, music, etc.

Section 1: Activity 1

1. What elements of art are most dominant in this work?

The elements of art that are most dominant are lines, shapes, and values.

2. Use your finger to trace over the contour lines of the figures. Make a list of words which would describe these types of lines.

A list of words that describes the types of lines might include the following:

- curved
- snake-like
- sinuous
- wavy
- flowing

3. Where can you identify the use of pattern in the composition?

You can identify the use of pattern in the composition in the following:

- the fabric of the clothing
- the decorated screens
- the top right of the composition
- the calligraphy above the composition

4. Based upon the patterns you have located, discuss why these patterns are abstracted and not represented naturalistically.

Possible reasons why these patterns are abstracted and not represented naturalistically are

- the floral shapes are simplified
- geometric forms are grouped to create patterns
- the floral forms are symbolic and not naturalistic

5. In Art 21, Module 2, you learned about linear perspective and how this device was employed by Renaissance artists to create an illusion of three-dimensional space. Study Moronobu's print. What design element does the artist use **instead** of linear perspective?

The design element used by the artist instead of linear perspective is a flat space with overlapping shapes. The overlapping of the screen in the foreground, the figures in the middle ground, and the screen in the background give the illusion of space.

6. The pictorial arrangements of Japanese art are carefully structured and formal in design. Look at the shapes in the composition. How has the artist placed these shapes to create spatial depth? You may look at the objects and their relationship with the boundaries of the picture frame.

The objects are partially indicated at the edges of the picture frame to create an illusion of space beyond the boundaries. This arrangement of shapes creates a window to another world.

7. Describe the technique that Rossetti has used to achieve three-dimensionality in his figures.

Rossetti uses gradation of colours and values to round the forms and so create the illusion of three dimensionality to his forms.

8. Moronobu does not use the same technique in his work. Explain what elements of art Moronobu used to achieve three-dimensionality in his figures.

Moronobu uses contour lines to define his forms as well as varying the width of his lines to emphasize certain areas.

9. Why is the spatial depth of Rossetti's painting different from Moronobu's work?

Rossetti's space appears deeper and more naturalistic as the shape behind the angel's head seems to recede. Moronobu's space appears flattened and stopped at the top of the composition by the screens. Moronobu's space appears very shallow.

Section 1: Activity 2

1. Make a list of influences from the Japanese print that are evident in Beardsley's work. You may consider the elements of art.

Some of the influences from the Japanese print that are evident in Beardsley's work are

- *the contour lines are very similar*
- *the use of black and white, flat shapes is similar*
- *the arrangement of positive and negative spaces is similar*
- *the flat spatial qualities and use of patterns are common to both works*

2. What differences can you detect in Beardsley's use of lines, shapes, and patterns compared to the Japanese prints?

Beardsley's lines are thin and lack the variation in width noticed in the Japanese print. The lines in the Japanese print are more sinuous and undulating.

3. Consider the pictorial surfaces of both works. What explanation can you give why the Beardsley image's surface appears more flattened?

Beardsley employs large areas of black and white. The placement of his figures in the composition does not create that strong illusion of space as there is not a strong pattern of overlapping. The vertical arrangement of shapes creates the illusion of floating in space.

4. Imagine that you are an illustrator for a book company that supplies the English texts for your school. Choose a story you have read in class and do an Art Nouveau illustration of a climactic scene from this story. Use a fine black marker or pen and ink to do this illustration in your Visual Journal.

Illustrations will vary. Check your work against the Beardsley drawing. Have you curved and flowing lines? Is your work decorative?

5. Now observe your work. What elements of art and design can you find in your illustration which would best describe the stylistic traits of Art Nouveau?

You may look for your use of curving lines, decorative shapes, sharp edges, clear positive and negative spaces, black and white patterns, and shallow space.

Section 1: Activity 3

1. Make a list of the colours in the print.

The colours are orange and green; there are also black and white.

2. How would you describe these colours? Are they intense, muted, subdued, milky? Explain your description.

The colours are not intense. They are muted and subdued, not brilliant.

3. Comment on the quality of the lines in this print.

The lines are rhythmic, curved and intertwining. They create a strong sense of movement and a stylized description of the forms. These lines are varied in direction, width, and texture.*

4. Explain how the colours in Behrens' print are similar to those found in Hokusai's work.

Behrens uses oranges and greens similar to those in Hokusai's work. They are flat and muted and are used to create pattern.

5. How are the lines in Behrens' work different from the ones in Hokusai's?

The lines in Behrens' work are thicker and lack the variety that Hokusai uses to create different patterns and shapes.

6. Look at the hair of the two people in Behrens' work. Describe why this detail is abstracted and give an explanation for the abstraction. Is it to enhance the composition? Make a personal statement? Be decorative? Explain your answer.

Abstraction is the simplifying of forms in art. The hair is simplified into shapes and patterns to create a hair-like structure. This abstraction enhances the composition for it emphasizes the faces by framing them with a decorative pattern.

7. If you were to change the colours in Behrens' work which colours would you choose and why? Would these changed colours still express the spirit of Art Nouveau? Give reasons to support your answer.

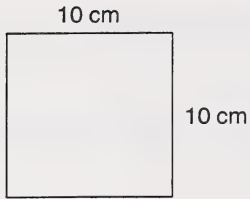
If you choose bright colours, these would not reflect Art Nouveau style but would be more representative of modern popular culture. Muted, milky tones and black and white would be consistent with the Art Nouveau spirit.

8. Try the following relief printing. You will need these materials:

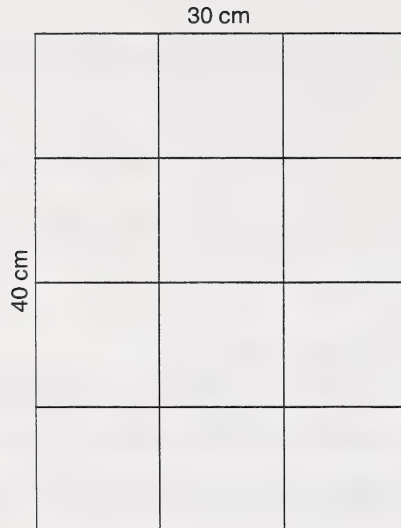
- 10 cm square, sturdy piece of cardboard (a corrugated box will do)
- white glue
- scissors
- string (not too thin)
- paintbrush
- black liquid tempera paint
- liquid tempera paint in the colours you looked at in the prints of this activity
- a piece of white cartridge paper **larger** than 30 cm by 40 cm
- container of water to clean your brush

- a. Use a straight-edge to draw a rectangle 30 cm by 40 cm in the middle of the white cartridge paper. Divide this 30 cm by 40 cm rectangle into 12 squares, 10 cm × 10 cm each.
- b. Choose a motif* like a daisy or sunflower. Draw this motif on your 10 cm square piece of cardboard. Fill the square in a beautiful manner with your motif.
- c. Glue the string to the lines of your drawn motif and let this dry.
- d. Using your brush and black paint, paint the string that is glued onto your design.
- e. Press this painted string immediately on a square of your white cartridge paper.
- f. Repeat this process until you have filled every square of your cartridge paper. Let this dry.
- g. Use your other colours and brush to fill the blank (negative) spaces in the design of your print. Try to keep each square the same as every other.

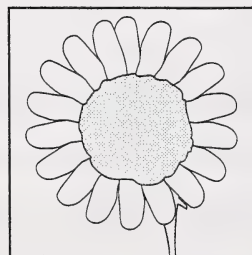
Does your printed design remind you of any products you might find in a store today? If so, what is it that your design has in common with these products?



a. *Your paper should look like this:*



b. *Possible daisy motif*



c. – g. *Results will vary.*

9. Look at Morris' wallpaper design and then answer the following:

- a. What kind of balance is used in the design? Is it symmetry,* asymmetry,* radial symmetry,* or approximate symmetry?* Explain your choice.

Symmetrical balance is used in the design. If the design is cut down the middle from top to bottom you get two identical halves.

- b. Is this balance similar to the one used in your printed design? Explain this similarity or dissimilarity.

This balance is similar to your design if the motifs are mirror images when cut in half. It will be approximate symmetry if the two halves are somewhat alike showing slight variations.

- c. What are the characteristics in Morris' work which identify his design with Art Nouveau?

Morris' work can be identified with Art Nouveau through the following:

- floral motif
- sinuous undulating lines
- strong patterns
- muted colours
- use of sharp-edged positive and negative spaces

Section 1: Activity 4

1. What area of the design can be associated with architecture? What features in the design led you to this decision? List them.

The left half of the composition appears to have an association with architecture. This connection is created by the vertical and horizontal lines that suggest a skyscraper. The rectangular shape at the bottom left resembles a door-like entrance.

2. Is this architectural area represented naturally or abstractly? Give some reasons to support your choice.

This architectural structure is abstracted as it is highly simplified and only hints at an actual structure and realistic space of a building.

3. What elements can you discover in Macdonald-Mackintosh's design which are similar to the Japanese prints you have previously looked at in Activities 1 and 2?

The use of clear positive and negative spaces, black and white, clear patterns, definite lines in Macdonald-Mackintosh's design are reminiscent of Japanese prints.

4. Look through catalogues or magazines and cut out the dinnerware and flatware which would reflect the theme and motif of the Macdonald-Mackintosh menu, or make designs for the dinnerware and flatware. Glue these examples or draw the designs in your Visual Journal. Be sure to check your samples against Art Nouveau examples and against the clear design of the menu.

Examples will vary. Did you check your design against Art Nouveau examples and against the menu design?

5. Look again at the design of the Macdonald-Mackintosh menu (Illustration 7). The design of the menu corresponded to the decorative forms of the interior of the restaurant. Imagine you are an interior designer. You are asked to describe or illustrate an interior that this menu would fit. Describe or illustrate how this interior would be designed. Take into consideration the following:
 - colour scheme
 - furniture
 - wall covering
 - floor covering
 - window dressing

You may use the same colours as the menu. One of these colours may dominate to coordinate the room. Geometric patterns in carpet and floor designs could complement the design on the menu. The shapes of the furniture should complement this geometric pattern.

6. Make a list of all the art elements and designs that are found in both works, such as curved lines, patterns, balance, etc.

The use of curved lines to create strong patterns in the hair and fabrics as well as the over-all surface are evident. The curved lines and simplified forms are present in both works. The dominant forms in both works are emphasized by a light area against a darker, patterned area.

7. Look at the figures in both works. Which figure do you perceive to be more naturalistic? Explain why this figure is more naturalistically portrayed.

The two figures in the foreground of Macdonald's work appear to be more naturalistic because of the realistic proportions of the forms. Jan Toorop's figure has elongated and exaggerated features. This figure appears more simplified in areas such as the hands and arms which echo the shape of the swans' necks.

8. Frances Macdonald and her sister, Margaret Macdonald-Mackintosh, had a tendency for abstraction in their works. Where is this evident in Frances' work? What details led you to this conclusion?

This tendency to abstract is reflected in the use of geometric forms and in the simplifying of forms to echo these shapes. The circular shape in the background is reflected in the oval shapes of the creases. The triangular forms in the centre of the composition that frame the two figures in the foreground and the overall structure of the composition add to a feeling of abstraction and geometric arrangements. The patterning of the hair creates a series of abstract shapes.

9. Is there any abstraction in Toorop's work? Where is this evident?

Toorop's work is simplified. This is evident in the hair, water, dress, fingers, and leaves in the background, as well as in the design of the swans.

Section 1: Activity 5

1. Would you agree that the motif in Guimard's design was taken from nature? If you agree, make a list of the features that are from nature. If you disagree, explain why this motif was **not** inspired by nature.

If you agree, look at the edges inside the solid forms. These shapes seem related to the appearance of tendrils of climbing plants.

If you disagree, you might decide that the solid forms could represent armor, shields, or industrial sheet metal.

2. Art Nouveau set out to beautify things that were useful in contrast to the useful objects made by mass production. Describe how this design for the Paris Metro (subway) beautifies and enriches the lives of the people who use this transportation system.

The beautiful curved lines create a pattern against the space around it. Instead of a gaping hole in the ground leading to a cold, dark tunnel, this patterned structure invites the people to enter and makes the underground less threatening.

3. You are having some wrought iron grills made for the windows in your house. Describe or illustrate your design to the manufacturer. (If you do an illustration, do this in your Visual Journal.) Take into consideration

- the motif
- the pattern
- the use of positive/negative shapes
- abstraction
- lines
- balance
- harmony

You may consider the use of natural forms such as repeated flowers to create patterns. Symmetrical balance may be used to create harmony while lines could be used to simplify the forms. Check your design against Guimard's design for the Paris Metro.

4. What objects in nature can you think of when looking at this vase? Write these down as they come to mind.

Some possibilities are

- cross-section of the earth's surface
- colourful stones, rocks
- tree trunks, land formations

5. Do these colours remind you of any season of the year? What season is this and how did you arrive at this conclusion? List your reasons.

The possible answers could be autumn or winter. The browns and yellows remind us of the changing colours of the trees prior to winter. The blue and white could also remind us of the ice and snow of winter.

6. Explain why you think Gallé has chosen to use these colours in his vase.

Perhaps Gallé wanted to keep his form as close as possible to nature as clay is a natural product of nature. These colours that are found in nature echo natural phenomena.

7. Pretend that you are a potter. You have chosen a motif from nature and abstracted this form. Use plasticine, clay, or a flour-dough to mold this form, or do an illustration of this form in your Visual Journal.

You may look at driftwood, knots in wood, the shapes of tree trunks, rocks. Try to give your vase or pot organic unity. Let the form be symmetrical and the decoration graceful and stylized.

Section 1: Activity 6

1. Notice how the figure, his back to the spectator, turns smiling. What period in the performance has Lautrec chosen to interpret? Is it the opening or the conclusion? Explain your answer.

Probably the conclusion is shown since the performer appears to be finished his song and has turned his back to the audience awaiting their applause. If you decide it is the opening you may argue that he turns his back, then smiles to invite the audience to listen and be surprised.

2. What features in the poster have been used by Lautrec to lend expression to the ballads of Bruant? Think of lines, shapes, objects, pose, and expression.

The curved lines of the lips suggest cynicism, the arch of the eyebrow hints at amusement, and the snakelike whip that outlines the black cape suggest the expression of a biting wit.

3. Are there any elements in Lautrec's poster that remind you of Beardsley's *Salome* in Activity 2? (See Illustration 5.) What are these elements?

The use of flat, black shapes, sinuous lines, and clearly defined positive and negative space are common to both works.

4. Refer to *A Portrait of an Actor* by Hokusai in Activity 3 of this section (See picture 2 in your *Art 31 Booklet of Reproductions*). This is an example of a woodcut print. Now look at Lautrec's poster of Bruant which is a lithograph. List the similarities between the two prints.

The shapes are flat and some are defined by lines. The colours are solid and not graduated.

5. Toulouse-Lautrec could have used graduated tones in his lithograph. Explain why you believe he chose not to do so.

The answer could be

He was influenced strongly by the Japanese wood block prints, or he wanted to bring emphasis to the facial features of Bruant, or he wished to create a dramatic pattern of strong, simplified shapes.

6. Choose one of your favourite actors, singers, or music groups and using a large sheet of paper, design a poster which would express their style of performance. Use a Toulouse-Lautrec style of flowing lines, flat colours, and simple shapes.

Designs will vary. Your poster style of strong, flat coloured shapes should be similar to the Toulouse-Lautrec, but the pose, the subject, the letters will differ.

7. Take a piece of tracing paper and trace the section (not the words) where *ecce homo* is written. Cut these shapes out. Now design your own style of type to write the exact word *ecce homo* on the two pieces of cut-outs. Place your type design over the original words. Do your type designs complement the overall design? Why or why not? Note: *Ecce homo* means *Behold the Man*.

Look to see if your use of line coincides and complements the curved lines of the design. See if the letters are bold enough to appear dominant.

8. Look carefully at the line designs around the words in Van de Veld's title page. Explain why these words and the ones below these designs echo the overall character of the design.

All lines used are curved lines. The words echo this curved pattern. The words are white against black creating a powerful interaction of positive and negative space. This contrast of black and white is repeated throughout the design.

Section 1: Activity 7

1. Make a list of all the things you see in this painting. Do not make any guesses – list only what you see. You must also tell what the people are doing, how they are dressed, and any other details you may observe in the work.

There are three arches in the background forming an architectural structure. On the left side are three men with helmets. The figure in the foreground is holding a spear in his left hand. These figures' arms are raised toward the male figure in the middle. His hand is raised toward the three men on the left. In the third arch on the right are three women, two with their heads down while a third on the extreme right has her head tilted back. The middle female holds a child in her lap. All are wearing clothing suggesting Roman times. The colours are combinations of tints, shades, and tones of red, yellow, and blue.

2. Go to a library in your community to find photographs of clothing from the period 1750-1850. Compare your findings with the painting. Did you discover that people in this time period dressed differently from those depicted in the painting? Describe the differences.

Men in the eighteenth century did not wear helmets like those depicted in the paintings. They wore longer leg coverings, jackets, shirts and shoes. Wide brimmed hats were in vogue. Women's clothes were closely fitted at the waist, long sleeves were common as well as full skirts.

3. Have you seen this type of clothing depicted before in Art 11 or Art 21 reproductions? To which style or historical period does the clothing in the David painting belong?

The clothing in the David painting is in the style of ancient Roman clothing.

4. What do you think the artist was trying to symbolize by this choice of subject and of clothing?

The artist was making a symbolic statement regarding political events of the time and making an analogy with a past Roman event. The painting reminded people of the duty of patriotism by suggesting that citizens should be ready to die for their country. The clothing gives historical strength to the idea by linking the idea of patriotism to the patriotism of some heroes of ancient Rome.

5. Look carefully at the painting. Describe the overall surface using the following list:

- the edges
- application of colour to the surface
- clarity of forms and shapes
- lights and darks

The outer edges of the shapes and figures are clearly defined and the colours are graduated and smoothly applied to the surface. The inner edges of the forms and drapery are soft, creating the illusion of realistic folds. The forms are clear and positioned carefully in the composition as if on a stage. The lighting coming from the viewer's left side of the composition creates the effect of a dramatic production. The high contrast of lights and darks emphasizes the figures in the foreground.

6. From the information given at the start of this activity and the questions you have answered, state why you know this painting was done before 1850.

*Art after 1850 departed from historical themes and began to focus on nature and contemporary scenes and events. This painting, the **Oath of the Horatii**, represents an historical theme.*

7. Make a description of the work. List what you can see. Observe the clothing, suggest what the figures are doing, and where the scene is taking place.

There is a young man and an older man dressed in tattered clothing. The older man wears a broad-brimmed hat. Both males are wearing sabot (wooden clogs) and their backs are toward the viewer. Their faces are hidden. The young man holds a basket of rocks while the older man chips away at a rock with a mallet. There is a basket to the extreme left of the picture and a hoe lying on the rocks in the middle. The scene takes place outdoors in a rugged, rocky landscape. The title of the painting tells that these men are stonebreakers.

8. How would you describe the lives of the two people in Courbet's painting?

Their lives would be physically hard. The menial work they do would probably give them meagre wages. Stone breaking is a physically difficult task, so their work would be tiring.

9. Do you think that these people lived in the country or the city? What clues in the painting led you to this conclusion?

These people would live in the country. Their clothing and lifestyle represent the peasants of the French countryside. The landscape shows a rural area.

10. If you were a Parisian who liked paintings like the *Oath of Horatii*, describe how you might react to this painting, *The Stone Breakers*?

You might find it revolting because you may not believe that peasants and working people are suitable subjects in art. On the other hand, you might enjoy looking at a painting that is so different from what you have experienced.

11. What features in this work identify it as a realist painting?

The subject matter of working people breaking stone identifies it as a realist work. The style in which the work is done and the close attention paid to the clothing, shoes, and occupations identify this as a realist painting. The painting looks as though it had been painted on-the-spot. There seems no attempt to idealize the workmen or their work.

12. Absinthe is a green liqueur made from wine and the wormwood plant. Manet chose an old rag picker named Collardet for his model in *The Absinthe Drinker* and had him pose in a high hat and brown cloak for this painting. Take an inventory of the painting and list the objects you see.

There is a man dressed in a dark top hat, cloak, and pants. On the left side of the picture is a glass with a stick-like object in it. Below the glass on the ground is a bottle.

13. From what you have noticed in the painting can you make a statement about the type of person represented?

The person represented appears to be a common man, perhaps drunk and homeless. The figure seems to have some dignity.

14. What kind of lifestyle can you imagine that this person may have? Why would Manet choose such a subject?

He could be addicted to drink. Manet may have chosen this subject to encourage people to look at the art in the reality of things and to change the choice of subjects for art from historical, ideal images to everyday images.

15. Can you find this type of character in our present society? Make a list of situations and characters from the twentieth century that could be used as subject matter by Courbet and Manet were they alive today.

The homeless people of North America, the native population of Canada, teenagers, garbage collectors, ditch diggers, anyone whose work is manual are some possibilities.

16. Assume that you are a realist painter. Think about the places and people you see everyday. Choose one of these ordinary events of contemporary life to paint. Describe the painting you would make: subjects, poses, details, colours, etc. Explain why you have chosen this subject to paint and show how it expresses the spirit of realism.

Events might be shopping, riding the bus, walking to school, getting your car fixed. If you have chosen an ordinary subject of everyday, contemporary life and described a painting that shows the people, poses, and colours just as you see them everyday, almost like a visual report, then you are working in the spirit of realism.

17. How do you think art critics reacted to Manet's *Absinthe Drinker* when it was first shown? Consider the subject matter and the painting style represented by the *Oath of Horatii* which was popular at this time.

You may expect a negative reaction from all those who want a painting to be "pretty." Many would not want to look at a painting that shows, for example, a person fixing a car or working at a grocery checkout.

*Critics who were used to seeing paintings like the **Oath of Horatii** might be angered by the **Absinthe Drinker** since the subject is common, there is no attempt to present an ideal or a symbolic statement.*

18. Compare Manet's painting with David's at the start of this activity. Do you notice any differences in the painting style of Manet's work? Make a list of the differences you can observe.

The paint in Manet's work is applied flat, loosely and not smoothly blended as in David's. The space in Manet's work is shallow. Manet's work shows contemporary people in ordinary situations rather than actors in a stage-set. The organization of shape in the Manet is strong and simple, emphasizing pattern.

Section 1: Activity 8

1. Where is the viewer assumed to be standing? Why is this evident?

The viewer is standing in front above the woman and child. This is evident in the way the woman and child are posed below eye level. The viewer is looking down on the scene so seems to be above. The viewer sees the tops of the heads and the inside of the bowl.

2. What spatial organization makes the woman appear to be absorbed in her task and not aware of anyone else?

The woman and child are placed in a limited space on a floor. Both heads are looking down at the tub and the action taking place. The heads are close together, the woman's arm holds the child while her right hand washes the child's foot. The pose is intimate. Both are absorbed in the task, there is no contact with the viewer. Shapes curve inward.

3. Can you find curved and straight lines? Where are these located? What visual effect do these lines create?

Curved lines are found in the figures, the basin, water pitcher, and in the stripes of the woman's dress. Straight lines can be found in the rug, the sleeve of the woman's dress, and the furniture in the background. The lines create a strong contrast and interest in the woman and child and make the composition lively and dynamic.

4. Where can you locate the dominant pattern? Is this pattern complex or simple? Explain. Is the area around this pattern simple or complex? How do these surrounding areas complement the dominant pattern?

The dominant pattern is the striped dress. The fabric design is simple but the arrangement of the fabric is complex. The surrounding areas are plain and subdued emphasizing the woman and child.

5. Describe why the shapes in this composition are simplified?

*The shapes are simplified to create a strong design and focus. Details are implied by changing brush strokes. The paint is applied in broad strokes similar to Manet's **Absinthe Drinker**.*

6. How would you describe the colours in this composition? Are they flat? Are they bold? Take an inventory of the use of colour in this work and make a list of these qualities.

The colours are flat with variations of dark and light. The stripes in the dress appear bold against the background.

7. After answering question 6, do you recognize a Japanese influence in the work by Mary Cassatt? Make a list of the similarities. You may refer to the previous list of qualities of Japanese prints that intrigued nineteenth-century artists.

Some of these similarities are

- *unusual point of view*
- *use of strong pattern and flat colours*
- *figures posed in a shallow simple space*
- *large simplified shapes and strong focus*
- *asymmetrical composition*
- *contrast of curved and straight lines*

8. How would you describe the viewpoints in these paintings? Are you close to the subject or far away? Why is this so?

The viewer seems very close to the subject as in both paintings the irises are placed close to the bottom of the composition. This placement creates a feeling of closeness to the subject.

9. What kinds of line are used in Hokusai's work? Is there any line similarity in van Gogh's *Irises*? Explain your answer.

The lines in the Hokusai print are curved and dark. The irises are outlined with dark curving lines. Van Gogh also uses curved dark outlines but the lines in the van Gogh are thick and swirling and more agitated. Van Gogh's irises express more emotion through this agitated use of line.

10. How about shapes? Make a list of the similar use of shapes between the two works. Are they flat? Are they stylized? What differences do you notice?

Both artists use stylized, flat shapes. Van Gogh's canvas is more agitated and crowded, the space is filled with line and shape. The greater contrast in value gives a stronger sense of three-dimensions.

11. What features in van Gogh's work communicate a stronger sense of movement compared to work by Hokusai? List these features.

Van Gogh emphasizes a diagonal direction in his composition to indicate a stronger movement as if a wind were blowing. The swirling outlines of the lines and shapes also create this feeling of motion.

12. It seems evident that van Gogh expressed deep personal feelings in his work. What elements can you find in van Gogh's work which express his individual personality? You may think of brushstrokes, texture, colour, etc.

Van Gogh's colours are vibrant. The textured surface of the work, the heavy application of paint to the surface, the spontaneous, vigorous lines suggest a person physically and emotionally involved in the act of painting.

13. Refer to the reproductions in Activity 7 of this section as well as the works in this activity. What are some of the developmental changes in nineteenth-century painting that you can identify in the following?

The developments occurring in the nineteenth-century painting were

- **Subject Matter**

change from history, religion, allegory to everyday events and common people

- **Painting Style**

change from smooth, realistic colour to loose, textured brush strokes; from clear classical painting to vivid personal styles

- **Compositional Viewpoints**

change from perspective, from one point of view compositions to unusual viewpoints – from above, from the side, where shapes were sometimes cut off by the frame

- **Brush Strokes**

change from careful, smooth, controlled, invisible brush strokes to energetic, textured, visible brush strokes

- **Colours**

change from carefully shaded and toned colours to clear flat colour

Section 1: Follow-Up Activities

Extra Help

1. What features of this lamp (Illustration 15) exemplify the style of Art Nouveau? Look at the lines, patterns, and forms.

The features that identify this as Art Nouveau are

- the undulating intertwining lines
- the flat areas of dark and light
- the decorative pattern of the shade

2. What form in nature does this lamp remind you of? List the factors that led you to this conclusion.

The lamp design suggests a tree form, perhaps an oak or weeping willow.

The base of the lamp has root-like shapes and soars upward like the trunk.

The pattern of the shade creates a leaf-like effect to create a tree.

Enrichment

1. Imagine that you are an artisan and designer of jewelry and artifacts like Lalique. Use the Art Nouveau style to design a special mirror. Draw the outline of the mirror, then make a list of precious materials you would use. You may think of mother-of-pearl, gold or silver, precious gems, etc. Decide where these would be used in the mirror. Draw these onto your shape.

List your materials here.

From nature you may use any forms you have carefully observed. You can use the precious stones to create floral designs. Undulating lines can be employed. Check your design against the examples of Art Nouveau work. You should notice many similarities.

2. Describe the colours you will use in your design and explain why you chose those colours.

The colours you choose should be muted and soft in keeping with the style of Art Nouveau.

Muted reds shading into lilacs, light blues, soft greens, pale oranges, and black and white may be among your choices.

3. Explain how your mirror echoes the spirit of Art Nouveau.

Some points you may consider

- long, sinuous (snake-like) lines like creeping plants or seaweed
- simple shapes connected in an over-all pattern
- soft flat colours
- flat space

Section 1: Assignment

You are living in a world where everything is mechanized, industrialized, and mass-produced. Take a trip to a store and choose an ordinary household item or tool that is plain and undecorated – something that you would find very ordinary.

1. Describe how you would transform this object into an aesthetically pleasing object in the Art Nouveau style. You may consider substituting different materials and rearranging the shapes. Draw the original object in Space A and your improved design in Space B on the response pages provided. Use colour and value to complete the changes.

Student might consider a plastic juice container, a glass, or a teapot, all of which come in many shapes, colours, and sizes. Other items might be a toothbrush, a screwdriver handle, etc. This object might be transformed into a natural form like a flower to make it visually appealing in colour, form, and line. Whatever object is chosen, changes to the shape and design should be an improvement to its visual appeal and should reflect an Art Nouveau style.

2. Explain why the changes you have made are an improvement. Apply your knowledge of the elements and principles of art as well as the ideas of Art Nouveau.

Answers will vary. Students should refer to the elements of art: line, shape, colour, texture, and principles of balance, harmony, unity. Look for mention of sinuous lines, undulating curves, floral shapes, etc.

Section 2: African Influence on Twentieth-Century Western Art Forms

Key Concepts

- be able to describe characteristics of African art forms
- understand that African sculptures influenced Cubism
- appreciate the increasing power of individual artists as creators of style
- understand that African art forms were modified by European contemporary artists to suit their own style needs
- appreciate artists' desires to extend the range of imagery to include newly accessible exotic cultures
- understand that early twentieth-century contemporary artists focussed on change from traditional art forms

Section 2: Activity 1

1. After carefully viewing these works (Illustrations 18 to 24) what general comments can you make?

You may have noticed some of the following:

- *These figures symbolize a human form.*
- *The forms are simplified and abstracted.*
- *The works are angular and highly patterned in some areas.*

2. Select two of the artworks and describe them in detail.

Gabon Mahongwe Mask: Illustration 18.

The head is stylized and abstracted into geometric planes. The edges are sharp and angular. The human features protrude sharply against flat planes. There is a hair-like structure surrounding the face. The form appears solid.

Ancestral Figure: Illustration 19.

The figure is seen from the shoulders up. The proportion of the head to the rest of the figure is not naturalistic. The head is very large. The hair on the head is stylized with carved lines to create a pattern. The eyes bulge below a sloping forehead. The nose is flat and elongated and the lips protrude above a small chin. The neck is long and cylindrical and rests on narrow shoulders.

Crouching Woman: Illustration 20.

This form represents a female figure. The facial features are also implied. The forms are simplified into geometric shapes. The crouching position is shown by the zig-zag shape of the leg. The form is solid with only a small negative space between the legs. Certain features are exaggerated such as the ear, breasts, hands, and feet.

Standing Male: Illustration 21.

The Buye figure represents a full-length human form. The features in this work are not naturalistically portrayed but are simplified and exaggerated. The head is quite large and circular in shape. There is a halo form around the head which is patterned. The eyes, nose, and mouth protrude from this circle. The neck is cylindrical and sits on a flat plane for the shoulders. The angles of the shoulders and arms are very sharp and geometric. The space between the arms and torso have been carved out and quarter moon negative spaces are visible. There are four circular shapes around the wrist. The hands are attached to the side of the torso which is also cylindrical in shape. The legs are short, heavy, and squat. They also have a cylindrical shape that rests on two forms representing feet.

Ivory Coast Mask: Illustration 22.

This face mask has a smooth surface. It appears naturalistic but on close observation it is noticeable that the nose is elongated and the lips protrude. Around the face are triangular shapes that repeat to create a pattern. Above the eyes triangles are carved inside scalloped bands. The mask is curved and appears to be wearable.

Ancestor Figure: Illustration 23.

This figure represents a full human figure. The features are stylized and exaggerated. The head is quite large. The nose is elongated and the lips full. Around and on top of the head are patterned shapes representing a hair-like formation. These formations hang on both sides like tresses of hair. The torso is a thin cylindrical shape with slender arms going down the sides and around the abdomen where the hands meet. The legs are heavy-set with large feet planted on a cylindrical form. The over-all surface shows geometric planes and angularity.

Yoruba Head: Illustration 24.

The Yoruba head is very distorted. Certain facial features are easily recognizable like the nose and mouth. The head is shaped like a semi-circular loaf of bread. Where the ear should be is a coil-like form. The nose is quite large and the lips are protruding. The head sits on a cylindrical form that rests on a globe-like structure. There are no decorative elements carved into this form.

3. You have been hired by a museum and given unlimited funds to purchase three African art objects. Which three of the seven art forms would you buy and for what reasons?

Answers will vary. You should refer to some of the specific details you noted in your description.

4. You will need to use an encyclopedia or other reference to research and define the following terms:

Fetish: *an object that causes reverence, respect, or devotion because of some magical power it is believed to have.*

Reliquary figure: *the remaining part or fragment of a sacred person or thing kept in a special receptacle.*

Ancestor worship: *the paying of special homage and devotion to one from whom a person or tribe is descended.*

5. Now use the information given in the introduction, the examples of African art you have described, and the preceding definitions to write a paragraph about African art.

Answers will vary. The important point to make is that the African figures had a significant purpose in the native or tribal culture.

Section 2: Activity 2

1. How are they different? How are they alike?

*The forms in **Le Gueridon** are sharp and distinct. They overlap to create an illusion of space. There are more colours in the composition. There is an indication of spatial depth.*

*In **The Portuguese**, the spatial depth is very shallow. There are not many overlapping shapes. The colour appears monochromatic. The picture surface is fragmented into geometric shapes and lines. The surface is textured with short, visible brush strokes.*

The similarity between the two works is the use of geometric forms and planes.

2. Is the subject matter in these paintings portrayed in a formal or informal composition? Give reasons for your decision.

The composition is formal. Your decision may be based on the following:

- *The forms are placed in an orderly arrangement.*
- *The artist has applied the principles of art and design to create a unified whole.*

3. Which painting is in the early Cubist style?

***The Portuguese** is the early Cubist style as it shows different visual impressions of the same object all reduced to a pattern on the picture planes.**

4. Which painting is in the later synthetic Cubist style?

*The **Le Gueridon** is the later synthetic style since it shows stronger colour, more varied textures, and the combination of several views of several objects.*

5. You have learned that Cubism, influenced by African art, became a contemporary art style which suited many artists in different countries. What reasons can you give for the popularity of the style?

Your answer may include the following

- *Artists were tired of past traditions.*
- *Artists met and travelled more so ideas could be easily exchanged.*
- *Exotic art forms such as African sculpture became accessible to Europeans.*
- *The spread of mechanization introduced geometric shapes.*
- *The twentieth century encouraged artistic freedom.*

6. How would you analyse the structure of a Cubist painting?

You may include the following in your answer:

- *Lines and shapes are repeated. Shapes are fragmented and flattened.*
- *Simultaneous views of objects are presented.*
- *The shapes are formally organized into a unified composition.*
- *Space is very shallow.*
- *There is no attempt at a realistic presentation.*

7. What similarities do you notice in all the Cubist images?

The following may be included in your answer:

- *Geometric forms and planes are broken up and interlocked.*
- *Flat shapes and colour make an over-all pattern.*
- *Space is shallow.*
- *There is a non-realistic treatment of subject matter.*

8. Select one of the Cubist paintings that you have studied, and with a pencil create a sketch of the work in your Visual Journal. Pay attention to the way the forms have been flattened into angles and planes, and the way top, bottom, sides, front, back of forms are shown simultaneously. Then select and arrange three objects and try a Cubist drawing of your own. You can use your pencil to shade areas.

Objects selected and drawings will vary. Check your work against the Cubist works shown in this section.

Section 2: Activity 3

1. What other features of the Luba Stool has Modigliani modified?

The following should be included in your answer:

- the hair
- the arms
- the torso and breasts
- the leg and neck

2. Describe how the artist has created harmony in this composition.

The artist has rounded the forms, made a flowing pattern of curves, and pulled areas together to make a unified whole.

3. Would you agree that the composition of this sculpture is simplified? Explain why or why not.

The evidence supports agreement. You should have noticed

- There are no anatomical details such as muscles.
- The facial features are not naturalistic but stylized.
- The forms appear geometric and stylized.

4. Describe, in a paragraph, how the styles, motifs, or subjects are “borrowed” by Modigliani from African art forms.

Your paragraph should include some of the following points:

- The forms are drawn from human figures.
- The head and nose are elongated.
- The eyes and lips are simplified shapes.
- The forms appear mask-like.

Give yourself extra points if you named a specific example from the African art studied.

5. How has the artist modified the original African style in his work?

Your answer may include

- *He has softened the lines and forms.*
- *He has given the facial expression a more natural quality.*

6. Do you think Modigliani's works convey the same mood or feeling that the works from the originating culture convey? Discuss.

Modigliani's work, while it has some close resemblance to African art, differs from African art in its mood and feeling. The elongated stylized features and forms suggest European figures rather than tribal gods.

Section 2: Follow-Up Activities

Extra Help

1. The Yoruba Head appears to be constructed according to Cubist rules. What similarities to Cubism can you describe?

Answers will vary. You should comment on

- *simplified forms*
- *the use of geometric planes and shapes*
- *the fragmentation of the form*

2. Why do you think contemporary artists like Picasso were interested in the arbitrary distortions of sculptural forms?

Some ideas you may explore include the following:

- *Artists were seeking new ways of making art.*
- *Artists sought new styles to express "modern" ideas.*
- *Realism in art was becoming unpopular.*
- *Social and political events and experiences needed expression in new ways of making art.*
- *The break with tradition encouraged artists to seek new sources.*

Enrichment

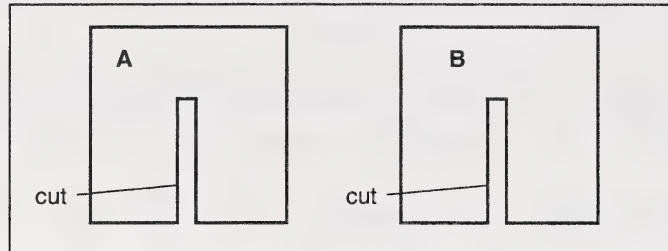
Have you ever noticed how toys and furniture are put together as a design? Some toys consist of flat pieces fitted together. You will now try to construct a toy sculpture by slotting flat shapes of cardboard paper together. The cardboard shapes can be attached by cutting slots and then pushing the flat shapes together.

Practise fitting the pieces of cardboard together in as many variations as you can. When an arrangement pleases you, cut new shapes and slots and fit the shapes together to make a free-standing cardboard sculpture.

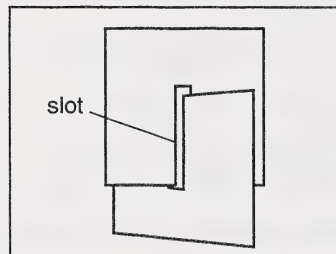
Illustration 40, a Cubist sculpture by Naum Gabo, may help you to see how flat shapes can be combined into a work of art.

The following is a suggestion; you may have other ideas.

- *Cut slots to desired length.*



- *Insert A into B.*



- *Experiment with several shapes and varying lengths of slots.*

Section 2: Assignment

Look again at the videotape *The Reconstruction of Space* or carefully review the artworks and writings in this section. Then do **either** Part A **or** Part B.

Part A

Contemporary art has a tendency to lack regional, national, or ethnic styles and, like Cubism, has become international. Do you or do you not like this universal approach towards the creation of artworks? Use examples of specific artworks to support your position.

Answers will vary. Look for specific artwork examples that support student opinions.

Part B

Using the information and the knowledge you gained in this section, write an essay that explains the joint impact of African art on Cubism and of Cubism on modern art. Be sure to refer to specific artists and images.

Look for the following points:

- *African art was highly symbolic.*
- *Objects were shown as symbols: planes and surfaces, unusual decorations.*
- *Cubists adopted the design of multiple planes.*
- *Cubism influenced modern art in that it helped to free artists from the necessity of representation.*

Section 3: The Influence of Exotic Cultures on Twentieth-Century Contemporary Art

Key Concepts

- increase your understanding of how contemporary artists at the beginning of the twentieth century focussed on change
- understand that exotic cultures provided artists with new non-western subject matter
- understand that individual artists can sometimes initiate a style
- appreciate that colour can be used arbitrarily, rather than descriptively

Section 3: Activity 1

1. This woodcut (Illustration 46) presents a religious theme. In a brief paragraph describe how Gauguin has composed the scene into bold black and white patterns.

Your paragraph may include the following:

- *The shapes at the top are large and white. The rest of the shapes are black.*
- *Smaller white shapes are at the bottom.*
- *White lines divide the black area into other shapes.*
- *The white lines are repeated in the shapes at the bottom and left side above this shape to create a pattern and medium value.*
- *Although the image is dark, the forms are boldly defined through the interaction of black and white.*

2. a. Focus on how the artist has used colours in these paintings. Describe the use of symbolic colour, the mood created with colour, and the placement of colours.

The artist uses colours in broad patches and large areas. The colours suggest real landscape colours, but they are brighter and emphasize design qualities.

- b. Explain by giving examples from the paintings how they differ, and how they are alike.

The painting are alike in that they depict landscapes. They differ in colour, in details, and in the handling of the paint.

- c. What are the compositional differences between the two works?

***Haymaking in Brittany** shows an isolated figure balanced by a hay mound on the right. The space is divided into four bands of colour.*

***Tahitian Landscape** shows a dark middle area of tree forms. Two small figures are placed lower right.*

- d. In what sense was Gauguin's vision based on illusion?*

Gauguin saw the Tahitian people and their land as bright, colourful, and idyllic. In fact, disease, poverty, cruelty, and depression were rampant.

- e. Gauguin's style is sometimes described as being inspired by folk art or by medieval stained glass. Do you agree or disagree with this statement? How does this statement take into account the Tahitian people and their environment as a subject matter? Elaborate your position with examples from Gauguin's images.

*If you agree you will point out the use of simplified shapes, the patterns of large colour shapes, and the interlocking of shapes. Examples may be drawn from **Haymaking in Brittany** or **Tahitian Landscape**. The Tahitian people and their environment provided the brilliant colours and patterns that inspired Gauguin's decorative style.*

- f. If you had the money to purchase one of Gauguin's works, which one would you choose and for what reasons? You may wish to select a work you have seen in this activity, or you may choose one from an art book.

Answers will vary. Be sure to state reasons for your choice.

Section 3: Activity 2

1. What reasons can you give why the three works by Vuillard differ in style yet were painted within a span of only four years?

*A study of the three paintings shows that Vuillard might have been experimenting with abstraction and expressive, symbolic colour. The influence of Gauguin seems most evident in the 1892 self-portrait. By the time of **Mother and Child**, Vuillard had arrived at a way of decorating the entire painting surface with clearly outlined shapes and vivid patterns.*

2. You have studied paintings by Bonnard and Vuillard that portray the everyday world: living quarters, studio corners, and views from windows. What reasons can you give why these scenes were suitable subject matter for artists?

These subjects were readily available, provided many different shapes and textures, and changing light conditions. These sources had no historical or academic associations. The angles and objects in interiors and through windows were useful sources of abstraction.

3. Select one of the paintings by Bonnard or Vuillard and answer the following questions.

- a. How is the work similar to Gauguin's style?

Answers will vary depending on the work chosen. You should discuss shape organization, outlines, quality of colour, symbolic use of colour.

- b. How has the artist used symbolic colour?

Answers will vary. Bonnard's colours are brighter and gayer and seem more naturalistic. Both Bonnard and Vuillard, however, use colour in a personal and symbolic way. Refer to specific details in the painting you have chosen.

4. From the knowledge you have gained in this section, write a conclusion about the influence of Gauguin on Bonnard and Vuillard. Refer to specific paintings. Your statement should include references to subjects, shapes, composition, and use of colour.

In your answer, you should note that the major contribution that Gauguin made to the development of modern art was the freeing of colour from description to expression.

Section 3: Activity 3

1. What are the complementary colours he has used?

De Vlaminck has used red and green, blue and orange, purple and yellow.

2. Describe how de Vlaminck has communicated a feeling about this landscape.

The vivid complementary colours and the vibrant brush strokes almost dissolve the forms, creating a feeling of energy and excitement in the landscape.

3. Look at both portraits, select one, and describe how Matisse has used colour. Begin by listing all the colours used.

Woman with the Hat

Colours: green, purple, red, yellows, blues, oranges.

The colours do not correspond to natural colours. The face is green, yellow, and mauve. The shadow on the neck is orange. The background is made of colour shapes blending one into the other. The colour is expressive rather than descriptive.

Green Stripe (Madame Matisse)

Colours: light and dark greens, reds, dark blue, orange, purple.

Colours are used unrealistically. A green stripe separates one side of the face from the other. Shadows on the skin are green, outlines blue. Background is broken into a large green shape and a purple and an orange shape. Colour is expressive rather than descriptive.

4. Do you agree, or not agree with the statement, that the use of symbolic colour is more suited to the exotic Tahitian scenes of Gauguin, than to the familiar subjects such as portraiture, landscape, or a view from a window? Support your position with examples from artworks in this section.

Answers will vary. The point is that colour in artworks need not be realistic no matter what the subject.

5. Create a simple still life of three to four everyday objects. Paint these in non-natural colours. Do not be objective, paint with colours that express your feelings. Use your Visual Journal.

Paintings will vary. Don't be afraid to experiment. Look again at the paintings of Gauguin and Matisse.

Section 3: Activity 4

1. Describe the differences and similarities between the works of Gauguin and Emil Nolde. Focus on Nolde's lament that primitive art forms were not accepted "as equals" to western arts, and on his painting *Masks* which criticizes the influence of Christianity on primitive people. How is his position as an artist different from Gauguin's? See Activity 1 for Gauguin's works.

Both artists use native images and symbolic colours. Nolde emphasized the magic and the symbolism in primitive artworks and in Melanesian society; Gauguin expressed the natural simplicity of native life.

2. Look again at the woodcut prints by Gauguin and describe the similarities to Karl Schmidt-Rattluft's print.

Both artists use sharp contrasts of black and white and create patterns and textures through carved lines. Both use simplified figures and abstracted shapes. Both have realistic subject matter treated in an abstract, symbolic manner.

3. What reasons can you give for a renewed interest in the graphic arts of woodcut printing in Germany?

The woodcut technique encouraged the making of strong, simple shapes, abstract patterns, and lines. Woodcuts were thus well-suited to symbolic expression.

4. You can create your own woodcut print by doing the following:

- Obtain a small piece of wood: cherry or pine. Do not use plywood as it splinters.
- Carefully study the grain of the wood.
- Draw your design onto the wood.
- Carve the lines and textures with a sharp wood-carving tool.
- Apply printing ink with a roller to the wood plate.
- Place a clean paper on top, rub with the back of a wooden spoon.
- Remove the paper, allow the print to dry.

Woodcuts will vary.

5. What emotions do you think Kirchner is trying to convey in these paintings? How does he express these emotions?

Kirchner is trying to express the rapid movement and crowded excitement of the people on the streets. He achieves this expression through the use of sharp, angular, distorted lines, high contrast of dark and light, and distorted shapes.

6. What if you could interview Kirchner about these three paintings? List several questions you would ask about the works.

Answer will vary ... use your imagination.

7. Describe in a short paragraph the Fauve influence on Kirchner's use of colour?

Kirchner's colours like the Fauves' use of colour are shrill and high key, except where dark-clothed male figures form a backdrop.

8. Analyse the three images and describe Kirchner's style. Give reasons why it is classified as expressionistic.*

Kirchner's style is spiky and dynamic. Harsh colours, strong jerky diagonals, tilted streets, crowded angular figures all express strong feeling rather than realistic description. Because of the intensity of feeling expressed, Kirchner's style is expressionistic.

Section 3: Follow-Up Activities

Extra Help

1. When you study the two paintings compare them with the two portraits by Matisse you looked at before (Pictures 34 and 35 in your *Art 31 Booklet of Reproductions*). Describe how the Odalisque paintings are different in style. Are they also in the Fauve style? Explain.

The Odalisque paintings are different from the portraits in that they are over-all decorative patterns. The figures become part of the decoration. These paintings are also in the Fauve style in that they use brilliant combinations of complementary colours.

2. What public reaction do you think paintings of harem women would create in France today?

Answers will vary. Probably feminists would react negatively to these images.

Enrichment

View the following videotapes produced by the Center for the Humanities – Seminars on Modern Art: Check with your Learning Facilitator for the availability of these videotapes.

- *The Break with Tradition.* In particular look at the last section of the tape which deals with Toulouse-Lautrec, Gauguin, and Vincent Van Gogh.
- *The Reconstruction of Space.* This videotape provides an interesting summary of major twentieth-century trends illustrated with many of the artists discussed in this module. (It was referred to previously in Section 2.)

Both of these videotapes will serve as a summary or a review.

Both of these videotapes serve as a summary or a review; they are approximately 20 minutes each in length and are available from ACCESS.

Section 3: Assignment

You are an open-minded, young apprentice artist from the Renaissance. By some strange time warp, you have been beamed to an art exhibition in Paris in the early twentieth century, which includes works by Gauguin, the Nabis, the Fauves, and die Brücke. What is the most startling change you observe? What would your impressions be about the works? How would you describe them? What reasons can you provide for their existence?

Select three different works and take notes of your observations.

When you return to your Renaissance shop you will tell the other apprentices about your “vision.”

Begin this way

“Four hundred years from now, paintings are astonishingly different”

Essays will vary. Some points that should be included are

- *colour is no longer realistic*
- *shapes have become abstract*
- *paintings express the artist's feelings and impressions*
- *paintings make symbolic statements*
- *artists are interested in the power of colour and abstract shapes to express ideas*
- *forms in paintings can hardly be recognized*
- *space in paintings is no longer realistic*

Students should make reference to specific artists, works, and details.

ART 31

Module 2

The Inner Self

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Learning Facilitator's Manual



Cover Photo
Henri Rousseau
The Sleeping Gypsy, 1897
51" x 79".

Collection, Museum of Modern Art, New York.
Gift of Mrs. Simon Guggenheim
Sightlines 9592



Overview

Dreams are mysterious. Dream images defy gravity, disrupt sequential time, and juxtapose* new and sometimes startling relationships. In dreams you can fly, or you may relive a childhood moment, or experience amazing terrors. Where do these images and experiences come from? Many psychologists believe that dream images arise from the subconscious, that part of the mind that escapes conscious awareness.

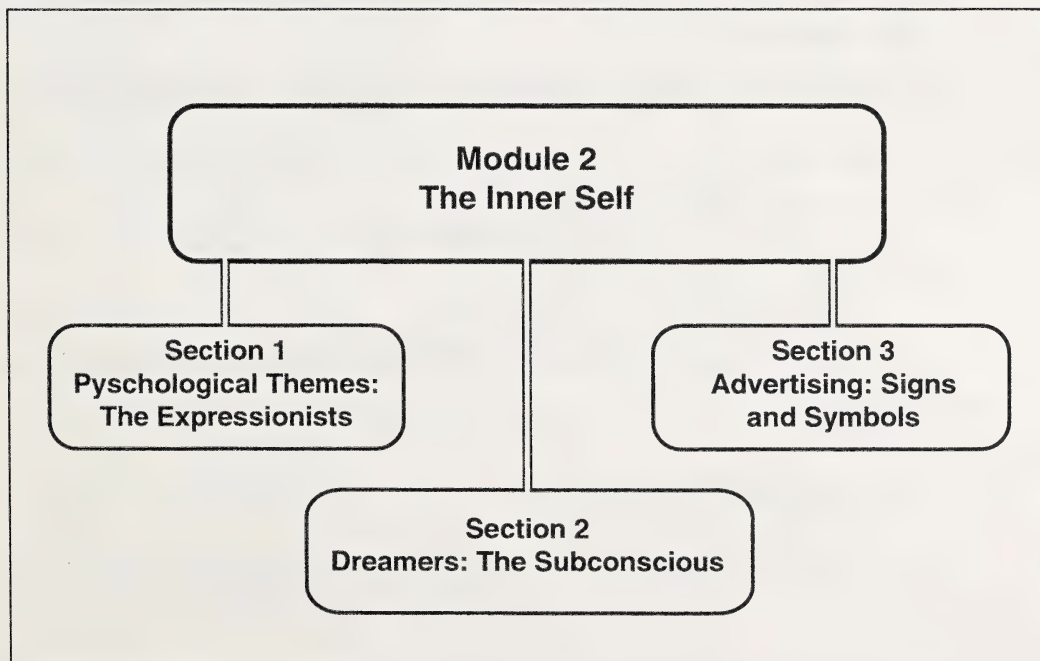
During the 1880s, the psychologist, Sigmund Freud, began studies into the subconscious mind that would lead to his theories about the significance of dreams.

In the twentieth century, some artists discovered that the subconscious mind is a rich storehouse of images – some real, some fantastic, but all unusual in some way. Other artists learned that art could express not only what we see, but also what we feel most deeply.

The findings of psychologists and the discoveries of artists had direct influence on the marketing experts who use the power of images to sell ideas and products.

In this module students will learn something about the Expressionists, those artists who transmitted powerful feelings through images. They will also consider the rich symbolic dream images of the surrealists.

Finally, students will explore the power of images in advertising.




Module 2 is made of 3 interrelated sections.

Evaluation

The student's mark in this module will be determined by the amount of work completed in the Assignment Booklet. The student must complete all assignments. In this module the student is expected to complete three section assignments. The assignment breakdown is as follows:

Section 1	40%
Section 2	40%
Section 3	20%
Total	100%

Note: Some images for study are located in the module booklets; some, students will have to locate in magazines or in their community; some are in the *Booklet of Reproductions*. When the  symbol appears, students may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked* are defined in the Glossary in the Appendix.

List of Resources

More information relating to the activities in this module may be found in the following resources.

Section 1

- Arnason, *History of Modern Art*
 - Cunningham & Reich, *Culture and Values, Vol. II*
 - Hughes, *The Shock of the New*
 - Janson, *A Basic History of Art*
 - Janson, *A History of Art for Young People*
 - *Sightlines*. See van Gogh; Munch; Kokoschka; Grosz; Velasquez
- Check your regional media centre for the videotape *In a Brilliant Light: van Gogh in Arles*

Section 2

- Arnason, *History of Modern Art*
- Hughes, *The Shock of the New*
- Cunningham & Reich, *Culture and Values, Vol. II*
- *Sightlines*. See Chagall; Rousseau; Dali; Magritte; Monet; Morisot; Degas; Renoir

Section 3

- *Sightlines*. See Warhol; Oldenburg
- Newspaper and magazine advertising for examples of ads

Section 1: Psychological Themes: The Expressionists

Key Concepts

- modern attention to the inner self has provided new sources of imagery for artists
- modern attention to the inner self has emphasized new purposes for art
- images emphasizing the emotional, intellectual, or spiritual states of the artist employ colour and line symbolically
- expressionistic art makes use of exaggerations of forms and space
- Expressionism uses the energetic application of paint as a means of conveying emotion

Section 1: Activity 1

1. How long did van Gogh stay in Arles, France?

Van Gogh spent a year in Arles, 1888-1889.

2. Who was van Gogh's most cherished friend? Who gave him support to become an artist?

Van Gogh's most cherished friend was his brother, Theo, who gave him support to become an artist.

3. What are some possible explanations for the intense emotionality of van Gogh? Are these factors the only explanations for his sensitivity?

Some possible explanations for the intense emotionality of van Gogh are his religious experience, his reading of literature, his absorption in art, his unhappy love affairs.

4. Did making images come naturally to van Gogh?

Yes.

5. Art from what country influenced van Gogh's early style?

Van Gogh loved the seventeenth-century Dutch artists: Rembrandt, Hals, Ruisdael, and the French landscape painters of the nineteenth century.

6. What French artist did van Gogh admire for the way that he represented people? What was it that he admired?

The French artist that van Gogh admired for the way he represented people was Eugene Delacroix. Van Gogh admired his energetic style and vivid colour.

7. In later works, did van Gogh use realistic proportions or did he distort shapes? Name a painting that supports your answer and identify the parts.

*In later works van Gogh distorted shapes. Any of the self-portraits, or **Wheat Field with Crows**, or **Cypress Trees** would be good examples.*

8. Increasing bouts of despair affected van Gogh's ability to function normally. Van Gogh's brother, Theo, moved Vincent back up north, but Vincent's mind was not healed. How did van Gogh die?

He committed suicide.

9. This portrait, Illustration 57, was painted in 1889, one year before van Gogh's death. As a piece of narrative foreshadowing* in the videotape, what does this portrait tell you about the person, Vincent van Gogh, and about his life in general?

- a. What is the subject matter?

The subject matter is a self portrait that reveals his inner-self.

- b. What is the theme?

The theme is a study of personality, the revelation of the self, the expression of energy and passion.

- c. How does van Gogh express this theme? (Discuss colour scheme; also his method of applying paint.)

The theme is expressed through the intensity of the drawing and the ice-blue whirling paint strokes.

- d. Where does your eye focus? What does this focus do to you, the viewer? Are you looking at Vincent van Gogh, or **into** him?

The focus is on the eyes of the figure. The direct gaze makes the viewer feel uneasy as if we are looking into the artist rather than at him.

- e. Have you ever gotten really tired and been staring at something? Sometimes it will look as if you are "seeing" vibrations coming from apparently solid forms. Study the painting. Why do you think van Gogh painted his body and the background with the same technique?

The same technique was used to paint the body and the background to show that the artist and his "space" shared the same energy.

- f. What is the effect in the videotape of using this late-dated painting to introduce Vincent van Gogh to you?

The effect of showing this portrait is to reveal the intensity and power of the artist so that the development of his art would be more easily understood.

10. How has van Gogh's life predisposed him to view these poor people sympathetically?

Van Gogh was himself poor and he lived and worked among the poor.

11. *The Potato Eaters* and *The Sower* express some of van Gogh's religious beliefs. Examine the paintings and write a statement about any religious symbolism you can detect in either painting.

*The **Potato Eaters** are sharing a meal, **The Sower** is casting seed. Perhaps these are symbols of Christian sharing or of reference to sowing the seeds of the gospels.*

12. a. Though *The Sower* can be interpreted as being more optimistic than *The Potato Eaters* because of its colour scheme, it may not be. Have you ever seen a picture of old harvest tools? A scythe is a sharp, curved blade with a handle that is swung sideways to cut down grain. (Often the "Grim Reaper" is shown carrying a scythe.) What brushwork form in *The Sower* alludes to death or the "Grim Reaper"?

The curved branches of the tree that are brushed in are like a scythe.

- b. Why did van Gogh include this presentiment of death in a painting supposedly about new life?

Van Gogh seemed always aware of the fragility of life and nature.

- c. What about *The Potato Eaters*? For all its darkness, is there any allusion to hope, new life?

The light shines on the people, one offers food to another. Sharing suggests hope.

13. What started to happen to the paint application that van Gogh used in his paintings? Consider the surface texture of his paintings, and the expressiveness (liveliness, forcefulness) of his brush work. Briefly describe the painterly changes you see in the works presented in the videotape over the ten-year period.

If you were unable to view the videotape, refer to the pictures presented in this module which refer to Vincent van Gogh.

The brush work became looser and more agitated, the application of paint became thicker over the years.

14. Think carefully. What was van Gogh inferring when he said that the **obvious** should be made vague?

Van Gogh was implying that the obvious, the features of things that we see and take for granted, may not always be the essence of things.

15. Where do you think van Gogh was implying that the essential will be found?

Van Gogh was implying that the essential will be found in the hidden inner energies of things.

16. Select either *The Starry Night* or *The Night Cafe*. Use van Gogh's statement about the essential and the obvious as a tool for responding, analysing, and interpreting the work you select. Write your answer as a paragraph. Refer to details in the painting. You might use other quotes from van Gogh's letters to Theo to further respond to meanings in the painting you choose.

Answers will vary, but your paragraph should make reference to details in the painting you selected.

17. Conclude your consideration of van Gogh's work and his life by building a case for the significance to us today of van Gogh's obsession with the "inner world," and with life and death. What can you learn and appreciate from van Gogh's work? Consider the following:

- a. **Subjects selected as content for paintings:** Why did he select the people and places that he did? How do these subjects affect you today?

Van Gogh selected the people and places he did because he was able to react to them at an intense emotional level. Answers to second question will vary.

- b. **The use of colour:** What colours did van Gogh use in a new way? What colours did he use often? Is there any new symbolism associated with his choice of colours? Can you respond to his choice of colours?

Van Gogh used brilliant blues and yellows in his work. The sun, symbolized by the brilliant yellows, was often a symbol in his work.

- c. **Brush work:** Did van Gogh just have one notational* style, or did he have several? How does this help you "know" his meanings?

Van Gogh used different brush strokes for every surface. These different strokes helped him express the different energies and relationships among shapes and forms.

- d. Is it accurate to say that van Gogh was struggling with ideas about life and death all through his painting career, or just toward the end? Support your answer by specific reference to the paintings.

Van Gogh seemed to be struggling with ideas about life and death all through his painting career. Select any of the works you know, almost any work can be an example.

- e. You can contemplate a terrible beauty in the paintings. How can we enjoy paintings like the works of Vincent van Gogh? Is he important as an artist, or is it his suffering as a person that makes him interesting to us?

Van Gogh is important as an artist. He changed the way we see nature, he showed new uses of colour, he captured emotion in his works.

Section 1: Activity 2

1. What words and sentences capture your emotions and feelings when viewing *The Scream*?

*Some words you might choose when viewing **The Scream** are mysterious, afraid, uneasy, unsettled, nervous, menaced.*

2. What words and sentences capture your emotions and feelings when viewing *The Tempest*?

*When viewing **The Tempest** you might choose words such as mysterious, moving, uncertain, intense, stormy, turbulent.*

3. What do you think each of these works is about?

***The Scream** seems to be about fear and loneliness. **The Tempest** seems to be about the isolation of two lovers.*

4. Now describe the kinds of colours you see in each painting. Try to be as descriptive as you can about the colours. You might identify the actual hue, or you might “name” it with your own adjectives. Tell where the colour is used in the work.

a. *The Scream*

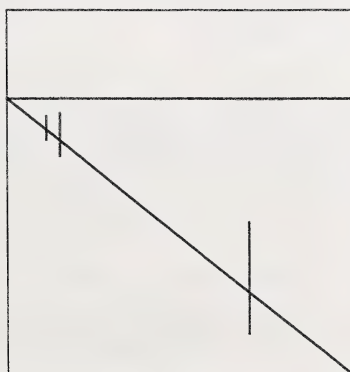
The sky is deep orange-red with blue slashes. The distant hills and water are dark blue. The road and railings are dark orange-brown with dark blue-brown shadows. The figures are black with dull orange-bluish skin. The colours are broken.

b. *The Tempest*

The background is dark blues and greens with slashes of purple and red. The figures are a swirling mass of pale blues, greens, yellows, touches of red, orange, and purple.

5. What is the basic compositional structure of each painting? Sketch the main shapes and lines that you see as important. Approximate the outside shape of the painting.

***The Scream** is structured by two triangles, one rectangular shape and two verticals: one major for the screaming figure; two minor for the background figures.*



The Tempest is a circular composition. Outside the figures, which form interlocking “S” curves in the centre, the forms swirl around.



6. a. Which painting emphasizes physical distance in its structure?

***The Scream** emphasizes physical distance in its structure.*

- b. Which painting emphasizes foreground, and also suggests infinity?

***The Tempest** emphasizes foreground and also suggests infinity.*

- c. What effects do these spatial arrangements have on your understanding and emotional response to the painting?

*The organization of **The Scream** pulls the viewer into the space. Attention is held by the screaming figure, the vertical that intersects the triangular structure. The strong diagonal creates a feeling of menace and uneasiness. The organization of space in **The Tempest** creates a sense of floating energy. There is no definition of place. This structure creates a feeling of motion and energy.*

7. Look carefully at the people in each work. Describe their visual and possible emotional relationships. Describe as clearly as you can what you think the emotional state of each person is, based on how each figure has been painted. Be specific about the kinds of lines and brush technique you see, and how these relate to the emotional state.

- a. **The Scream**

The figures seem isolated from one another. The rigid background figures are painted as two dark rectangles. The feet are painted as if the figures are moving forward. The “screaming” figure is painted loosely in a reverse “S” curve. The head is painted like a skull, the eyes like sockets, the mouth open. The way this figure is shown suggests fear and terror.

b. **The Tempest**

The figures are intertwined and painted loosely with many broken brush strokes. There is no sharp separation or space between the figures. The female seems peacefully asleep; the male seems awake and tense as if protecting. The swirling background suggests deep emotion. The figures represent a loving relationship.

8. a. Who or what is screaming in *The Scream*? It was Munch's intention to portray the scream of nature as the daylight fades to night. Is this your impression? What is the implied relationship between humanity and nature in this work?

A person is screaming. Nature does appear threatening; the angry red of the sky, the dark waters, the sharp diagonal of the railing all create an unpleasant environment. The relationship between humanity and nature seems broken. The figure seems fearful and isolated.

- b. In *The Tempest* or *The Bride of the Wind*, what do you gather is Kokoschka's interpretation of love from his style, and his use of the one-awake, one-sleeping pair of lovers?

Kokoschka's interpretation of love seems to be that two become one, in conflict with all that is external. One of the pair is watchful for ever-present danger.

9. Select one of the paintings as the inspiration for a short poem. Look back at the list of descriptive statements and colour identifications, as well as at the terms about painting style or composition. You do not need to be narrative in your poem. You want to emphasize the expressive responses you had to the work. Use as a guide to organizing your poem the thought that those reading your poem, and then looking at these two paintings could select the painting that inspired you, because they might see and feel the same things.

Answers will vary.

10. Are these two artists' meanings – one responding to nature and one responding to human relationships – similar or different? Do you think the artists' messages are about human truths, or only about their own experiences?

The meanings are similar in that in both paintings there is a sense of deep emotional involvement in nature. The messages are about human truths: feelings of isolation, anxiety, love, and protectiveness.

Section 1: Activity 3

Look at these works and try to empathize with the people in these images. Select one, and develop a poem of at least ten lines that could be a companion piece to the artwork. Try to be expressive in your choice of words: perhaps you might use a thesaurus to enrich your descriptive language. Focus on trying to create an image through your poem that either evokes your particular artworks, visual and emotional qualities, or focusses on one person in the artwork and is written from that person's point of view.

Poems will vary depending on your choice of artwork. There should be reference to images, colours, details, and meaning of the work you choose.

Section 1: Activity 4

1. Without trying to say what recognizable subject matter you see in either of these paintings, select one, and write down your first response to the work.

Answers will vary depending on the painting you choose and on your reaction to the work.

2. After looking at your selected painting for a few minutes, describe what other additional sensations or responses you have. Try to relate feeling, moods, tensions, and harmonies to the colours, shapes, lines, and their arrangement in the composition. Do certain colours have certain meanings to you? Do the shapes of that colour area evoke an emotional response? Are there any areas where “tension” seems to be the message, or any areas where “release” seems to be freely suggested? That is, can you “feel” the rhythm of the painting?

Answers will vary. You should refer to specific details in the painting.

3. Do you enjoy looking at work when your emotional response is required for understanding? Why or why not?

Answers will vary. Be sure to give reasons to support your answer.

4. Is looking at Kandinsky’s expressionistic works easier when you think of it as “visual music”? Why or why not?

If you enjoy music, you will probably find Kandinsky’s work enjoyable as “visual music” for the rhythms of the lines, shapes, and colours move and recur in the paintings not unlike sounds and themes in music.

5. The physical act of **creating** action paintings is as important to the artist as the actual painting. What do you imagine the physical act of painting would look like? Can you backtrack from *Lavender Mist* for example, and imagine what happened first? In the middle? At the end? Is “action painting” an appropriate name for the process? What decisions did the artist have to make?

The physical act of painting would show a painter moving around, bending, stretching, arm moving left to right, around, up and down, making large and small gestures. First the artist would roll out the canvas, get the paint and brushes ready; then begin flinging and dripping lavender paint; then rose, white, black, dripping and dabbing and spattering paint all over the surface of the canvas. “Action painting” seems a good name for the process. The artist would have to decide size, colours, sequence of flinging the colours on the surface, and when to end.

6. Pollock wanted to express feelings about life in the contemporary western world. Krasner’s work continually explored the “ever-present.” Look at these paintings and respond to what they have to offer. What ideas and feelings do you think the artists experienced as they created these works?

- a. In *Lavender Mist* the artist created a surface “web” of colours: no objects, no spaces, no depth, just a mysterious movement of particles of colour across a surface. The feeling of physically making a painting would be as satisfying as dancing or skating, or as any physical activity that you do well.

- b. **The Guardian** shows an energetic “web” of dark curved lines moving in many directions. The artist probably experienced the feeling of quick movement and pleasant sensations.
7. How did you feel at first? After you got going? Do you think your drawings convey the difference in **moods** suggested by the music, or are they just different images?
- Answers will vary. If your musical pieces were chosen for their differences, the artworks (colours, lines, shapes, movements) should be quite different.*
8. Ask two people to tell you their impressions of the feelings in your work. Explain what you were trying to do, so that you get a sincere response. What did they say?

Answers will vary.

Section 1: Follow-Up Activities

Extra Help

1. My three selected images are
- Selected images will vary.*
2. What do these three paintings have in common? How are they alike in subject matter, colour, design, meaning?
- Answers will vary, depending on artworks selected.*
3. What do your choices tell you about your personal response to art? You might begin by stating
- “I like paintings that ...”
- Answers will vary.*
4. Has your taste in art changed? If so, in what way?
- This exercise will help you understand some of your reactions to art.*

Enrichment

In this activity, you are either to refute* Bacon’s statement, and prove that he is an Expressionist, seeking to express some point of view, or accept Bacon’s statement, and prove that he himself is expressing nothing, that he is only reporting his observations.

You might set up your short critical statement using the following outline questions:

- What is Expressionism?
- What is the purpose of expressionistic work?

- How do Expressionists use colour? How does Bacon use colour?
- How do Expressionists generally treat shape and space? How does Bacon treat shape and space?
- Is a search for spiritual growth or connection on the part of the artist expressed in this portrait? Or, does the content of Bacon's portrait seem to be about the place of religion vs. spirituality in twentieth-century life? What is the subject of this painting? What is the theme?
- What do you detect as the point of view here? Is Bacon expressing his own emotional horror or terror in this work? Or is Bacon relaying to us the potential for horror and terror as embedded in Velasquez's painting 300 years earlier?
- Is Bacon's *Study After Velasquez's Portrait of Pope Innocent X* an example of expressionistic art?

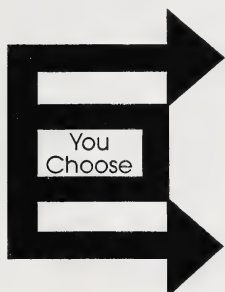
Critical statements will vary, depending on your point of view. The following statements are possible answers to the outline questions:

- *Expressionism is a movement in art which turned away from the representation of nature and proclaimed that the goal of art is to express feeling and emotion through the expressive qualities of lines, shapes, and colours.*
- *The purpose of expressionistic work is to communicate sensation, feeling, and emotion through lines, shapes, colours, and distortions.*
- *Expressionists use colour non-realistically. Colours are chosen for their power to stimulate emotion. Colours are textured; brush-work is often visible. Bacon uses colour that is smeared and streaked. The colour has an emotional power.*
- *Expressionists distort shapes and ignore realistic illusions of deep space. Bacon suggests a room and a space and a figure but not as an illusion of reality. The space and the shapes all seem involved in the feeling of the scream.*
- *The subject of the painting appears to be a figure of a Pope trapped in a shallow space imprisoned behind and within the chair and frame symbols. The theme might be rage, frustration, loss of power. There are several possibilities.*
- *The point of view is from the left. Bacon seems not to be expressing his own horror but the potential embedded in the Velasquez.*
- *Yes. Although not expressing his own horror, Bacon reads horror and terror into his source image.*

Section 1: Assignment

In this Section, a number of works have been selected to give you some further insight into the Expressionistic movement. In this assignment, you will create an image in an expressionist style and you will write as an art historian and critic.

Look at the following portraits painted or drawn by various artists.



If you have access to the laserdisc *Sightlines*, find and view frame 3074.

OR



Turn to picture 39, Vincent van Gogh, *Self-Portrait*, 1889, in your *Art 31 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 10999.

OR



Turn to picture 51, Francis Bacon, *Study After Velasquez's Portrait of Pope Innocent X*, in your *Art 31 Booklet of Reproductions*.

Turn to the following in your *Art 31 Booklet of Reproductions*:

picture 52, Oskar Kokoschka, *Portrait of Adolf Loos*

picture 53, Georges Rouault, *The Old King*

picture 54, Paula Modersohn-Becker, *The Old Woman by the Poorhouse Duckpond*

picture 55, Henri Rousseau, *I Myself-Portrait-Landscape*

picture 56, Käthe Kollwitz, *Self Portrait with a Pencil*

These portraits have all been discussed by art critics as representative of the Expressionist movement. Some focus on expressing modern alienation,* some seem to reverberate* with simple, enduring views of humanity, while others seem at first to be just realistic portraits (e.g., Kollwitz). In some it is the colour and symbolism that affects us first; in others, it is the way the paint is applied; while in others, the image itself is direct. Some works seem to emphasize disintegration and separation, while others present a feeling of wholeness.

To some degree, this activity is a very personal one, and involves some risk-taking on your part. That is partly what Expressionism is all about: sharing a deep personal feeling. Find a photograph of yourself that you think you can use to compose a coloured drawing from. It may be of you at an activity or in a setting that you think is particularly 'you'! Or, it may be a functional "passport" style photograph. Include the original portrait in your assignment.

1. Select a stylistic approach from one of these artists that appeals to you. On a large sheet of paper, sketch your main features with light pencil into a rectangle that is the same proportion as your photograph. Distort or exaggerate features according to the style of the artist you are working from. What mood do you want to convey about yourself? What sense do you want to share with others about your view of humanity? Select a colour scheme and using a medium you have (e.g., pencil crayon, watercolour, pastels) develop an expressionistic portrait of yourself. Be deliberate in your expressive vivid use of colour, but don't be naturalistic. Use colour in short, dabbing motions (such as van Gogh, Bacon, or Kokoschka) or fill in colour in uniform, planar areas (such as Rousseau or Modersohn-Becker), or in a more angular, linear way (such as Kollwitz). Embellish or decorate the background and/or foreground of your portrait in such a way as to add to the viewer's ability to get a "sense" of your personality or your concerns. You could develop a frame for your portrait that includes other personal motifs, quotes, or patterns. Title your work. Place this work in the appropriate space on the response page.

Note: Due to the nature of this assignment you will not be able to fax your response.

Portraits will vary; a particular style should be evident. Has the student followed the directions suggested? Do you get a "sense" of personality from the work?

2. After your portrait is complete, become the art historian. In the space provided write an account of the artist's life, so that others may know of this newly discovered artist – you! Base your history upon what your portrait suggests to you: you need not be factual, but write the story so that it is believable. What major events or situations influenced this artist? What events or situations did this artist influence through artistic expression?

Students should write about their personal lives and struggles – a personal history. Dates, places, studies, interests, educational experiences, ideals, and feelings that contribute to art should be included.

3. Become the art critic. Remember to be a critic does not mean to be negative. Critic comes from the Greek word kritikos, "to be able to discuss with knowledge." What style does this artist favour? How is the artist successful at conveying the "inner self" to the viewing public?

*The student's response should include as the major point the whole idea of **expression**, not a portrait that exactly **looks** like the subject but one that reveals how the student thinks about himself or herself, e.g., "I am essentially an optimistic person. In my portrait I show by the open bright eyes and smile that I am of good cheer."*

Section 2: Dreamers: The Subconscious

Key Concepts

- understand how dreams and the subconscious can be a source for image making
- discuss the different forms that surrealist paintings developed
- analyse some of the techniques of dream images
- discuss the contribution to art of some surrealist artists

Section 2: Activity 1

Respond to this questionnaire about dreams. Mark an X on the line that best signifies your analysis of dream structures and processes. A space is left under each question for you to add any comments.

1. Dreams are sequential and linear (i.e., they have a beginning, middle, or end).
Dreams are not sequential and linear.

Dreams are not sequential and linear. X

2. Dreams have logically related content (i.e., sensible, physically possible groupings).
Dreams rely on free association of content.

Dreams rely on free association of content. X

3. Dreams contain known biological forms. Dreams can contain unknown forms.

Dreams can contain unknown forms. X

4. Dreams maintain physical reality (i.e., real perspective, spatial depth, gravity).
Dreams can ignore physical reality.

Dreams can ignore physical reality. X

5. Dreams are controllable (directions, emotions).
Dreams are uncontrollable.

Dreams are uncontrollable. X

6. Dreams have no power over the conscious mind.
Dreams influence the conscious mind strongly.

Answer will vary. Sometimes dreams influence us, sometimes they don't.

7. Dreams have no kinaesthetic* reality.
Dreams can be experienced by the senses.

Dreams can be experienced by the senses. X

8. Look back over your checklist. For each point you responded to on the questionnaire, try to imagine two ways that artists could create a sense of the dream in an artwork. For each example, a change in the sense of time might be shown with images from the past, present, and/or future all in one image. Or, time might be presented as a frozen moment.

(If you have difficulty imagining techniques for all points, you might return to this activity as you work through the section.)

Techniques artists might use to

- a. **disrupt sense of time and sequence:** *figures might float in space; actions from past, present, and future might be shown together; day and night and/or winter and summer could be shown in the same painting.*
- b. **show illogical relationships:** *people and animals might be shown as equals; things could be painted as if alive; proportions of things and people could be distorted, etc.*
- c. **change recognizable biological forms:** *rigid objects could appear soft, plants could be made to look like buildings, people could be made to look like machines, etc.*
- d. **change sense of physical reality:** *figures could float in space, objects could be upside down; unusual objects could be placed together; space can be distorted.*
- e. **influence participation by viewers:** *place the unusual in an ordinary setting; turn mechanical objects into living forms; turn living forms into mechanical objects; interchange parts of things, e.g., put an animal head on a plant.*
- f. **increase reflection on the subconscious:** *put recognizable objects into dream-like settings.*
- g. **change sense of kinaesthetic* reality:** *show non-logical movement, objects floating in space, figures upside down, etc.*

Section 2: Activity 2

1. Describe in your own words what Redon's metaphor of the room might mean. Focus on the ideas of a perceived world and a subconscious world, and include your observation about the possible meaning of the title.

*The room might represent the inner subconscious world through which we view reality. **The Light of Day** might be that the conscious world is only a small part of what we experience.*

2. Redon uses a number of artistic devices in his work *The Light of Day*. List some of these techniques.

Techniques that Redon uses include drawing, contrast, symbolic images, dramatic values.

3. Describe how Redon has used “the logic of the visible world” to make the content of *The Cyclops* (Illustration 65), and *Swamp Flower, a Sad and Human Face* (Illustration 66) believable.

The landscape, the figures, all resemble real places, settings, and persons which make the images believable. What is unusual, is the combination of objects.

4. Do you think Redon is putting science or imagination first? Why?

Redon puts imagination first, for although many of the details are drawn from the visible world, the references belong to literature, poetry, the mystical, or mythological.

Look at Giorgio de Chirico's painting *The Mystery and Melancholy of a Street* (1914).

5. Is there any person or object in this painting that you could **not** find in real life?

No, all could be found in real life.

6. Is there a mood to this work? What do you sense? Have you been here before in a dream?

The mood is mysterious, threatening, strange. There is a sense of threat in the stillness and sharp shadows.

7. Listen to de Chirico's painting. Does de Chirico's image suggest any sounds? Do you hear anything? If so, what is it that you hear – describe the quality of the sounds?

Possible answers are deep, low, slow tones.

8. This artwork suggests something above and beyond an outside “real” experience. Discuss how this mysterious quality is enhanced by de Chirico's use of the following:

- Light/shadow:** *There are no soft edges, no transitions between light and dark. There is sharp contrast between light and dark which makes the dark seem menacing.*
- Perspective:** *Deep perspective is created. There is some distortion in the buildings. Each has its own vanishing point which makes the depth mysterious.*
- Interiors/exterior:** *Interiors are suggested by black spaces inside arcades and windows. The exteriors have little or no texture creating a feeling of unreality.*
- Presences/absences:** *Apart from the small girl with the hoop, no people are present. The long dark shadow at the upper right creates a feeling of menace.*
- Playful/threatening mood:** *The mood is threatening. Although the girl runs and plays with the hoop, everything else is quiet, still, and tense.*

9. Which of the techniques on your list from Activity 1 does de Chirico use to best effect?

De Chirico changes the sense of physical reality, increases reflection on the subconscious, and influences participation by viewers.

10. a. One group of dream artists **invented** the content of their images. Was de Chirico or Redon an example of this kind of artist?

De Chirico invented the content of his images; Redon drew his from literary and mythological sources.

- b. Another group of artists used real or familiar objects and settings and imbued them with dream-like qualities. Is de Chirico or Redon an example of this kind of artist?

Redon used real objects and settings in a dream-like way.

Section 2: Activity 3

1. What is the mood of *Self-Portrait with Seven Fingers*? What reasons can you give for this response?

The mood seems joyful. The colours are bright and joyful, the shapes are organic, showing an artist at work.

2. Find some parts of *Self-Portrait with Seven Fingers* that do show Chagall's facility in forming a visual composition. Look for evidence of how he has used shape and colour as visual devices to harmonize this painting. Identify large and obvious repetitions as well as the more subtle and delicate compositional details.

The large head is framed by the deep red wall. Images of the Eiffel Tower and of the Village are on either side of the head. The diagonal lines of the painting, easel, floor boards, and wall all lead to the head. The palette, brushes, and seven-fingered hand point to the painting in progress.

3. Now, apply your own imagination to this painting. Wander into the painting, conjecture about the relationships you see and feel. Tell how you now understand Chagall's presentation of his individual world. Use at least three dream-like descriptions in your comments.

In this painting, Chagall combines his worlds: Paris, where he lives and works as an artist, and a scene from his village that seems to float out of his head. The hand with seven fingers might have religious significance. The proportions and design of the head are distorted perhaps to suggest the artist's power of imagination.

4. There is no "ground" to stand firm on, as there is in de Chirico's work (see Activity 2, Illustration 67); compare the difference in your emotional reaction to the dream worlds of de Chirico and Chagall.

De Chirico's work is still, quiet, ominous, mysterious, and threatening. Chagall's dream-world is joyful, colourful, fanciful, pleasant.

5. Henri Rousseau's work *La Reve* (1910), also known in English as *The Dream*, incorporates an innocent or naive* style: there is something childlike about his art. His commitment to painting was serious. He wished to create "believable" scenes. Are there any other techniques that you note that give a sense of the fantastic? Find at least three.

The following give a sense of the fantastic:

- *The crisp detail of every leaf and flower and figure.*
 - *The placement of the figures.*
 - *The mysterious "trumpet" player.*
 - *The decorative treatment of all the objects.*
6. *Self-Portrait with Seven Fingers* and *The Dream* are only two examples of artists working to express the subconscious. Though the sample of these artists is not at all sufficient to make a generalization, both artists frequently used human figures and animals in their images. Can you suggest what the animal figures might symbolize in *The Dream* and in *Self-Portrait with Seven Fingers*?

*The animals in Rousseau's **The Dream** might symbolize the primitive animal world, the untamed part of the mind. The cow in the Chagall easel painting within **Self-Portrait with Seven Fingers** represents a memory of his childhood village.*

Section 2: Activity 4

1. Imagine you are the artist of this work.

- a. Tell how quickly or slowly you worked to create this piece. How do you know this?

The artist would work slowly to plan the piece, but quickly in drawing the free lines.

- b. Describe what prompted you to use the variety of mark-making tools you did: oilstick, pencil, sand/glue dripping, and charcoal.

The variety of mark-making tools could create many different textures, suggestions of depth, and symbolic associations.

- c. Stand back and look at your completed work. What message or forms do you see in the abstract structure of your artwork?

Forms are maple leaf, a piece of music, some dark shadow shapes, some fan-like shapes, and a free curving line.

- d. What title are you going to give this piece of work?

Titles will vary.

- e. After your artwork has been on display at a gallery, an art critic says “I can see clearly the influence of your violent experiences in World War I.” As a firm believer in Surrealism, and Automatism in particular, how do you respond to this observation? Do you agree or disagree?

Answers will vary. Memories and dreams and the subconscious were sources for images so perhaps you will agree.

- f. If you, as the artist, maintain that all the marks you made here were made automatically, in a kind of “stream of consciousness” drawing, how do you account for the visual qualities such as the rhythmic placement of lines, the balance of organic/geometric shapes, and the deft* handling of the variation of concepts such as: light/dark; dense/open? Can these elements be “placed” in a composition afterwards, if it is truly automatist work? If not, does this imply anything about the power of the subconscious to create images?

An artist, even one working subconsciously, has mastered the technical and design skills necessary for producing competent work. Such qualities, embedded in the mind, would be visible in the work.

2. a. Look at Joan (pronounced “Wan”) Miró’s work (Illustration 69). Joan Miró was attracted to the automatist point of view on art making: in what aspects of this work do you see Miró’s acceptance of automatism?

The lines, shapes, colours, spaces seem random like a “doodle.”

- b. In what aspects of the work do you see his refusal of automatism?

Certain colours and shapes are repeated. The “table” and “window” shapes seem deliberately planned and placed.

- c. Earlier on in this section, there was a question about the role of the senses in dream images. What senses of yours are energized by this artwork? What do you feel, see, hear, etc.?

Answers will vary. You should sense energy, movement. Possibly you will “hear” light, bright sounds. Did you notice the guitar and the music notation?

- d. What about recognition? Do you know this place?

Probably not, the place is unreal. A room-like interior is suggested but it is not familiar.

- e. The biomorphic* forms Miró uses are fanciful, and wonderfully colourful. There is a strong sense of energy and movement. There are a number of clues to this work that alert you to this personal interpretation of a public event. Become a visual detective. Try to determine what event you think Miró has painted. Write down five words that describe your spontaneous, intuitive responses, or identification of the image.

Perhaps Miró has painted a party. Some descriptive words might be lively, energetic, brilliant, humorous, busy, puzzling.

- f. Now try to be more analytic. Identify at least ten recognizable or nameable parts. For example, at the extreme left, could the tall structure with two posts be a ladder? Who or what is at the top of the ladder?

Guitar, musical notation, face with moustache, wheel, small animal-like figures, eyes, wheels, discs, cylinders, wings, spheres, window, string are some recognizable parts.

- g. Do you recognize more parts than you first thought you could?

Responses will vary, but probably "yes."

- h. Has Miró given enough information from his subconscious understanding of circuses to involve you fully in *Harlequin's Carnival*? Is it possible for you to know or to experience the meanings Miró found in his own mind? Defend your answer.

The fantasy is vivid. It is not possible to experience the meanings an artist finds in his own mind. What these images do is call forth images from your subconscious.

3. a. Consider *Cosmic Flora* and describe at least two more similarities between this image and a written form. Use the language of elements and principles of design to identify these similarities.

The shapes are arranged in horizontal rows.

The colours are almost monochromatic.

Shapes are repeated to make a pattern not unlike letters in a sentence.

The shapes, lines, and colours lead the eye from left to right like reading. The size is similar to a written page.

- b. Does this written/visual resonance* add anything to your interpretations of *Cosmic Flora*?

Yes. The comparison between writing and Klee's symbols helps you understand that he is interested in symbols and hidden meanings rather than in visible nature or realistic representations.

4. Conclude this activity by writing at least one paragraph that states your opinion about the benefits or the drawbacks that come from combining the science of psychology and the practice of art.

Answers will vary. The major benefit is the provision of an entirely new source and means of making images.

The major drawback is that images from the subconscious are so intensely private that it is hard for viewers to understand such paintings.

Section 2: Activity 5

1. After reviewing your list from Activity 1, which artist has made more use of dream-like techniques? Identify the artist and at least three of these techniques.

Dali has used more dream-like techniques: he shows illogical relationships, changed physical reality, mysterious landscape, changed sense of kinaesthetic reality.

2. Respond to Dali's painting. Can you list four words that each capture the sense of the painting for you?

Answers will vary depending on your reaction.

3. Use these four words in a paragraph to create a possible explanation for Dali's painting? Consider: Would you have guessed a reference to the persistence* of memory without the title? What did you interpret?

Answers will vary depending on the words you have chosen.

4. Though Magritte may have used fewer dream-like techniques or forms in his images, the sense of the surreal is still very strong. Magritte painted everyday common objects in a highly realistic manner. He used these objects to make witty comments on the play among images, objects, and words. After looking closely at *The Human Condition I*, what did you notice? What illusion is created?

You should notice that the painting on the easel duplicates the scene outside the window. An illusion of an outdoor landscape, an actual view through a window is created.

5. Magritte has implied that the scene behind the painting is exactly as it has been portrayed in the painting. There is no human figure in this work. Again we see a stretching of meaning added by the title. What is Magritte saying about reality, illusion, and human beliefs or needs?

Magritte seems to suggest in his painting and by the title that reality is a construction of the mind. Human beliefs and needs rest upon images.

6. Magritte has painted many surreal images. Often they raise perplexing problems about identity, or about the nature of the natural world and its effects. Select one of these works and explain how Magritte's work is successful because it makes the familiar seem strange.

In each case, no matter which image you choose, there is a familiar object: an eye, a large rock, a room. It is the scale, combination, and proportion that makes the work seem strange.

Section 2: Follow-Up Activities

Extra Help

Paul Klee has said that art does not render the visible, it **makes** visible. Look at the two surrealist portraits; then answer the question that follows.

What is being made visible? Why would we categorize these as paintings that investigate the psychological and not the physical world, even though it is the physical forms presented that engage our attention first?

We would categorize these works as investigations into the psychological world because even though they are objects from the physical world the combination of images, the settings, the proportions, and distortions are all unreal.

Enrichment

1. Making the familiar strange

Study the following pictures.



If you have access to the laserdisc *Sightlines*, find and view frame 9467.

OR



Turn to picture 64, Claude Monet, *Haystacks in Snow*, in your *Art 31 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 2951.

OR



Turn to picture 66, Edgar Degas, *The Dancing Class*, in your *Art 31 Booklet of Reproductions*.

Also view picture 65, Berthe Morisot, *The Sisters*, and picture 68, Auguste Renoir, *The Boatmen's Lunch*, in your *Art 31 Booklet of Reproductions*.

Select one of these paintings. Use the content of the painting, but change the image into a surrealist painting. You can do this by applying at least five of the techniques you listed in Activity 1. (For instance, one real depth can be changed to several perspective points by redrafting the angles of the buildings.)

Use your Visual Journal as you may need to work out several sketches. Consider how to make the familiar strange, and apply the techniques that will give you the dream-like quality you want.

Drawings or paintings will vary. Does your work “make the familiar strange”?

2. Making the strange familiar

In this half of the activity, you will create a collage in the surrealist style of making the strange familiar. To get going on your own surrealist collage, you might randomly pick four words by closing your eyes and pointing out words on the front page of the newspaper. The words you select by chance will dictate the content of your work. In your image, try to create the **mood** or the **new** form that the words suggest to you. Use newspapers, construction paper, magazines, tickets, coupons, anything that is paper, and that may play a useful part in your image. Remember, you are creating a strange world in a believable way. (Think of Redon, Miró, Ernst.) Look for the best composition possible. Include background and foreground. Consider how many points of view you will show. How will you balance your composition? What colours, textures, values, shapes will you emphasize? Which will you use for a pattern? Give your work a title.

Collages will vary. Check to make sure your collage is surrealist. Does it “make the strange familiar”?

Section 2: Assignment

Artists who worked from or through dream imagery did so because they believed it was possible to express psychological truths. They thought of the subconscious as a source of truth that without the intervention of conscious thought could reveal deeper meanings about the human experience.

Often, images from or about the illusionary world of dreams seem unique and strange. Yet these works can be approached and understood to some degree.

From the fantastic dream images you have seen in this module, are there any artworks that you “recognized” in a personal way? Did any or all of the artworks speak to you about a vision of human experience that you sympathized with? Were there some that you would like to look at again and again?

Imagine you have been invited to speak about the topic, *Images and Dreams*, on a television show about art that will end the evening news broadcast. Your presentation will last about five minutes. You may illustrate your talk with images from this section or from others you have researched.

Write the script for your presentation. Introduce your talk with a question that you think will capture the listeners’ imaginations.

If you wish you may videotape your presentation instead of submitting a written script.

*Students should include specific reference to artists and paintings studied in this section. Information on the development of Surrealist and “Automatic” paintings and their meanings as well as the ideas of the painters should be mentioned. Look for **specifics**.*

Section 3: Advertising: Signs and Symbols

Key Concepts

- the components of advertising that have symbolic meaning
- how marketing and psychological research affect the visual messages of advertising
- the importance of advertising imagery in our society
- some key images or symbols of advertising (e.g., personal freedom, self-expression, beauty, sociability, comfort, emotional expression).

Section 3: Activity 1

1. Select a full page advertisement from a newspaper or magazine. Using the criteria of a good advertisement, analyse its effectiveness in conveying a message. Use the following categories:
 - **What?** *Answer should state clearly what object is being advertised.*
 - **Where?** *Answer should indicate where this object may be purchased.*
 - **Why?** *You should note both the obvious and the subtle reasons for convincing you to buy this object.*
 - **When?** *Answer should indicate both availability of the object and location of the store/merchant/seller.*
 - **How much?** *Refers to price.*
2. If the ad does not present this information directly, explain why you think it has been omitted. Discuss the layout and main message, and to whom you think the advertisement is aimed. Point out any subtle symbols or suggestions the ad contains.

Answers will depend upon the advertisement chosen; be sure you cover all the points of the question.

Section 3: Activity 2

1. Write a list of elements that make the contemporary catalogue and advertisement different from the nineteenth-century examples.

A list might include the following:

- *more unusual poses*
- *brighter colours*
- *more vivid images*
- *bolder lettering*

2. Advertisers are constantly seeking exciting images to advertise products. Look at the images you have studied so far and create an ad in the style of an artist you have studied. You may find an object in the selected painting that you could advertise. Use the space that follows for planning your ad. Add the necessary words to sell your product. Draw and colour your finished ad in the space provided.

Drawings will vary, depending on the artist chosen.

Section 3: Activity 3

1. Conduct some small-scale market research among your family and friends. Ask five different people for information about a product that they use. You select the product: toothpaste, breakfast cereal, suntan lotion, portable radio, soft drink, snack food. Don't identify any particular brand, just ask the questions that follow:
 - a. Do you use _____?
 - b. Why?
 - c. How did you find out about the brand you use?
 - d. Where do you get it?
 - e. How do you get it?
 - f. Why did you choose that kind of _____? Were there positive factors? Were there negative factors?
 - g. If there were other kinds of _____ available, would you still use _____? Why or why not?
2. Ask at least five people to answer your survey. Compile your results in a brief paragraph description of the typical user of the product ("Most people who use _____"). Write a further paragraph describing the ad campaign you might design for a new version of the product that will soon come on the market. Use your market research results to explain how you will present the product so it appeals to your sample group.

Answers will vary depending on the responses to your survey and on the object chosen for your market research.

Section 3: Follow-Up Activities

Extra Help

Make a collection of logos or trademarks – the names, initials, or symbols that identify products and symbolize the identity of a corporation. Analyse their qualities, finding the features that make each distinctive and meaningful.

Design a logo for the product-marketing campaign you began in Activity 3. Use the space that follows for planning. Make several preliminary drawings. Use geometry tools, felt pens, and coloured inks or pencils to complete your logo on white cartridge paper. Use your Visual Journal for this activity.

Designs will vary.

Enrichment

Look at a series of advertisements from television. Select two that have distinct differences in product, style, and message (may be hard sell and soft sell ads).

Write a critique of both advertisements, comparing and contrasting their ability to hold your attention, the underlying messages, the portrayal of the product, and the visual effects.

Answers will vary, but should include specific references to the chosen product and should refer to information contained in this section.

Section 3: Assignment

You are a junior executive at the prestigious advertising firm of Da Vinci Associates. An important client is planning to market a vegetable that you heartily dislike. The assignment falls to you to present this vegetable as an exciting, nutritious, delicious product. Prepare your presentation to the client with a sample advertisement page, slogan, and a script for the introduction you will make at the client meeting.

Use a large (18" × 24") card to illustrate your ad and slogan in poster format. Use cut paper and glue, felt markers, and paints to complete your layout design. Plan carefully on a rough draft first. Attach your written script to the back of the poster card.

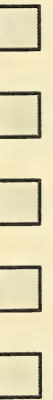
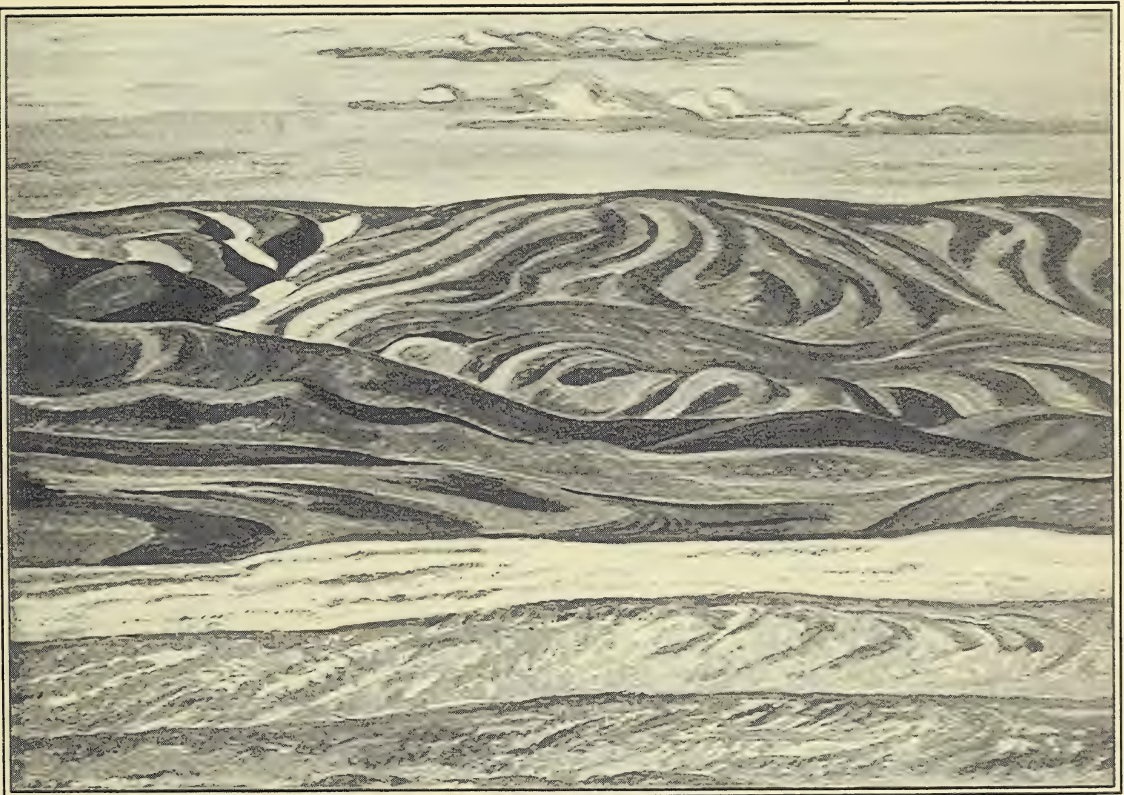
Note: Due to the nature of this assignment you will not be able to fax your response.

Answers will vary. Check that the student's presentation answers what was asked for in the assignment.

ART 31

Module 3

Cities and Landscapes



Learning Facilitator's Manual



**Distance
Learning**

Alberta
EDUCATION

Cover Photo

A.Y. Jackson, 1882-1974, Canada.

Alberta Rhythm, 1948

Oil on canvas 97.8 × 127.0 cm.

Private Collection,

Art Gallery of Ontario, Toronto.

Sightlines 13766.



Overview

Did you ever browse through real estate ads? Here are some statements you might notice:

"The best of country living!"

"Wide open spaces!"

"Room to roam!"

What about these:

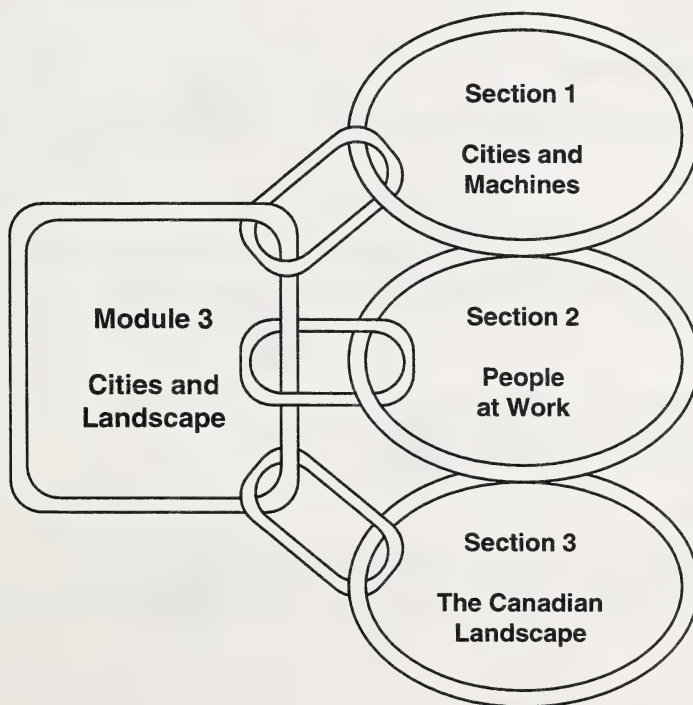
"Walk to work."

"Handy theatres and shopping."

"Enjoy the excitement of downtown!"

One set of statements celebrates the land; the other set, the city. Cities have the vivid energy of noise, movement, bright lights, and machines. Country places have the hidden energy of the peace and quiet of nature.

In this module students will learn how some artists used the beauty and precision of machines, and the excitement and power of cities to create new images that express the energies of urban life and work. They will also explore the significance of some images of the Canadian landscape.




Module 1 is made of 3 interrelated sections.

Evaluation

The student's mark in this module will be determined by the amount of work completed in the Assignment Booklet. The student must complete all assignments. In this module the student is expected to complete three section assignments. The assignment breakdown is as follows:

Section 1	40%
Section 2	30%
Section 3	30%
Total	100%

Note: Some images for study are located in the module booklets; some, students will have to locate in magazines or in their community; some are in the *Booklet of Reproductions*. When the  symbol appears, students may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked* are defined in the Glossary in the Appendix.

List of Resources

More information relating to the activities in this module may be found in the following resources.

Section 1

- Grant, *The Restless Century*
- Hughes, *The Shock of the New*
- *Sightlines*. See Delaunay; Monet; Leger; Turner; Mondrian

Section 2

- Godsell, *Enjoying Canadian Painting*
- Hill, P.C., *Canadian Paintings in the Thirties*
- *Sightlines*. See Beiler; Colville

Section 3

- Balkind, et al, *Visions: Contemporary Art in Canada*
- MacGregor, Hall, Bennett, and Calvert, *Canadian Art, Building a Heritage*

Section 1: Colour and Structure: Metaphors of Energy

Key Concepts

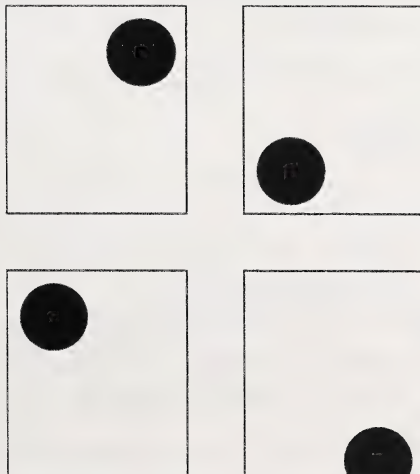
- understand the way an artist can use colour and structure in a painting to show many dimensions of reality
- discuss machine images as symbols of new ideas about the way we see
- appreciate how the experience of speed contributed to a new style of painting
- interpret a geometric non-objective painting as a statement of the experience of hidden order
- recognize something of the Bauhaus influence on design and architecture
- enjoy the optical illusions created in some symbolic images of impossible architecture

Section 1: Activity 1

Consider a blank drawing surface as a field of forces, rather than as a window into space. Cut out a black circle, like the one that follows and position it in a rectangle so that it creates a feeling of movement. Try to sense the place of greatest tension.



The following are possible solutions to the introductory activity:



1. Comment on the colour as an expression of energy.

The sharp contrasts between reds, whites, blues, and greys create a sense of motion.

2. What sensation is created by combining multiple views of the tower?

Multiple views create a sense of dizziness and power, movement and energy.

3. Highlight all the similarities with Cubism that you notice.

Similarities with Cubism include

- *multiple points of view*
- *flattened perspective*
- *shallow space*
- *distorted shapes*

4. When Robert Delaunay exhibited his work at the Salon des Independants in 1910, the art critic, Appollinaire, wrote that he had painted, "some solid canvases that unfortunately look as if they were commemorating an earthquake." To what specific features in the painting of *The Red Tower* is the critic responding?

The critic is responding to the feeling of energetic movement and instability created by the multiple viewpoints, distorted shapes, and vivid colours.

5. Only 35 years separate Delaunay's *Red Tower*, and Monet's, *St. Lazare Station*, yet the changes show a completely different way of interpreting visual relationships and experiences. Use the following chart to list the differences you notice.

	<i>St. Lazare Station</i>	<i>The Red Tower</i>
Use of Colour	<i>realistic</i>	<i>non-realistic</i>
Point of View	<i>single</i>	<i>multiple</i>
Structure of Pictorial Space	<i>realistic: locomotives are drawing cars into the station</i>	<i>unrealistic space is shallow and fragmented</i>
Surface Pattern	<i>patterns are created by the puffs of smoke and design of the station</i>	<i>patterns are created by distorted, fragmented shapes that move across the surface</i>

6. Now write a concluding sentence about the new use of colour and structure that you have noticed in Delaunay's painting.

Robert Delaunay used colour in a symbolic way. He was influenced by the multiple viewpoints and distorted shapes of Cubist painters. Technology as a subject for art was new.

Section 1: Activity 2

1. Consider the organization of the shapes in these paintings. What images of the mechanical world can you identify?

Buildings, smoke-stacks, signs, bridges, stairs, grids are all visible.

2. a. Look again at the Léger images and reread the preceding paragraph. Can you identify the insight into the meaning of the mechanical world that influenced Léger's paintings?

Léger's insight was that the useful realities, the everyday work, the inventions in metal and wood are poetic images and so are exciting objects and worthy subjects for art.

- b. Look at the paintings, select one, and write a paragraph using the following statement as your topic sentence. Be sure to make specific reference to the painting you have chosen. Refer to specific shapes, images, and details of the composition to prove the statement.

Topic Sentence:

Léger admired the harmony and efficiency of the machine; he was moved by the brilliance of light on metal; he felt that the interrelationships of the working parts of machines could symbolize a new image of people and society.

Answers will vary depending on the example you choose. Be sure to refer to specific details in the work itself.

3. Léger was influenced by the Cubist movement. Look at Illustration 85. Recall what you have learned about Cubist painting. Select one of the Léger paintings for comparison.

- a. List any similarities in technique and in composition that you notice.

Shapes are simplified.

Space is shallow.

Design is based on the shapes of observed objects.

Shapes are distorted.

- b. List the major differences that you observe.

Léger uses machines and machine parts as the source of his design.

Léger emphasizes over-all pattern.

Léger uses brighter colour.

Braque suggests a room-like space.

- c. Write a concluding sentence about the possible meaning of the Léger work.

Léger was using machines to symbolize the efficiency of twentieth-century life. He may also have been making a statement about the beauty of machines and their power to express the attractiveness of inventions. Power, efficiency, design without decoration all symbolized modern life for Léger.

4. Select a common tool or machine that you can analyse. You may choose any machine that has working parts that you can observe: an eggbeater, a food processor, an electric toothbrush, a threshing machine, a mountain bike. (Do this activity in your Visual Journal.)
- Look carefully at the machine or tool. Do several carefully detailed drawings as realistically as possible. Using a black felt pen, outline some of the shapes within your drawing.
 - Decide on the meaning you wish to communicate: energy? efficiency? speed? harmony of parts? Select the shapes and the arrangement of parts, colours, and lines that will best capture your idea. Look again at the Léger paintings to get ideas.
 - Complete your drawing in colour on a separate sheet. Below the drawing write a sentence about the machine or tool you chose and the idea you wanted to communicate.
- a. to c. *Drawings and interpretations will vary.*

Section 1: Activity 3

1. Study *The City Rises*. Robert Hughes, writing in *The Shock of the New*, commented on the “muscular red horse dissolving under the power of its own energy” and noted the “straining cables and twisting mannered figures of the workmen.” Look carefully at the work to locate these images.

- a. What has the artist done to the shapes and to the edges to create the sensation of movement?

The edges are in some places dissolved and merging, in other places hard and sharp. The shapes are sometimes distinct, sometimes blurred. Shapes overlap and criss-cross. Shapes are arranged on the diagonal.

- b. Artists can create the illusion of space by perspective, by colour changes, by overlapping, and by dynamic lines. Which of these methods has Boccioni **not** used?

Boccioni has not used perspective.

- c. X-ray photography and motion pictures influenced the Futurists’ techniques. A motion picture is a series of still pictures that shows each part of a movement sequence. When these images are shown rapidly, the illusion of actual movement is created. X-rays show transparent layers of objects. Look at the paintings and the sculptures of Boccioni listed at the start of this activity and mention all the techniques of showing movement that you notice.

Radiating, sharp diagonal lines, overlapping edges, transparent shapes, merging edges, dissolving shapes, abstract patterns, and whirling lines are all techniques of showing movement that Boccioni used.

2. a. List all the “visual sensations” that you notice in this painting.

Masses of people on the street, the buildings, sunshine, people leaning over balconies, stairways, sky, doorways, and vertical posts can all be sensed visually.

- b. What objects have been “dislocated and dismembered”?

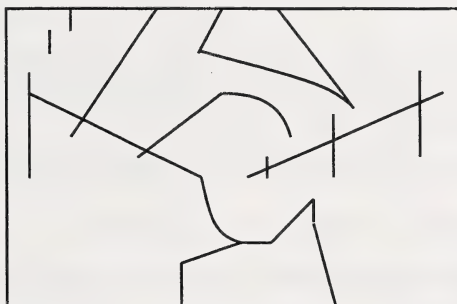
Buildings, stairs, balconies, doorways, people, windows, and the street are all “dislocated and dismembered.”

- c. Using the categories of shape and colour, list all the scattered details you notice.

Rectangular shapes at every angle for doors and windows, bright rays of sunlight, figures in motion, buildings tilting inward, outward, backward, sections of stairs, scattered reds, blues, and yellows are all scattered details you may notice.

- d. Although this painting tries to capture movement, energy, and noise, it has a very careful plan. Look at the painting and draw the shapes and lines in air, letting your hand follow your eye. Make a line diagram of the ways the surface of this painting is organized.

Your diagram may resemble this sample:



3. a. Which of these statements seem to influence art today?

Statements (1), (5), and (6) may influence art today.

Statement (1): *That all forms of imitation must be despised, all forms of originality glorified.*

Statement (5): *That all subjects previously used must be swept aside in order to express our whirling life of steel, of pride, of fever, and of speed.*

Statement (6): *That innate complementariness is an absolute necessity in paintings, just as free meter in poetry or polyphony in music.*

- b. Which aim seems most difficult to achieve in the visual arts?

Perhaps statements (4) and (7) may seem most difficult.

Statement (4): *That all subjects previously used must be swept aside in order to express our whirling life of steel, of pride, of fever, and of speed.*

Statement (7): *That universal dynamism must be rendered in painting as a dynamic sensation.*

- c. You are an art critic invited to the final meeting of the Futurist artists. The *Manifesto* is presented. Select any of the statements with which you disagree, and write your contrary opinion in the form of a short editorial for the *Arts in View* magazine that employs you.

Answers will vary depending on the statement selected. You should, however, support your contrary opinion with examples.

Section 1: Activity 4

1. Mondrian's development can be followed almost step-by-step. Look at *The Red Tree*, picture 94 in your *Art 31 Booklet of Reproductions*. List all the characteristics of this painting that might seem familiar to you. Include drawing, use of colour, design, etc.

The tree is drawn realistically. Branches, trunk, and spread of the tree are recognizable. The tree is rooted in the ground. There is a foreground, middle-ground, and background. The colour is somewhat abstract.

2. Describe any clear pattern that you recognize in this painting.

There is a pattern of curving and bending branches.

3. Study the negative spaces between the branches. Do you notice any pattern here? Can you describe this pattern?

The pattern of negative spaces is irregular. The pattern is made of many different oval shapes.

4. What are the major line directions in this painting?

Horizontal, diagonal, and vertical line directions are clear.

5. Now look at *The Grey Tree*, picture 95 in your *Art 31 Booklet of Reproductions*, painted four years later. Describe all the ways that this painting differs from *The Red Tree* of 1908.

*Some of the differences in **The Grey Tree** include the following:*

- *The tree shape is more abstract.*
- *The horizontal direction is more pronounced.*
- *There is not a clear difference between foreground, middle-ground, and background.*
- *The negative shapes are more regular.*

6. What is the visual connection between these two paintings?

Both paintings appear to have the same kind of bare-branched tree as their subject.

7. What next step toward abstracting order has Mondrian taken?

*In the **Flowering Apple Tree** the tree trunk has disappeared as a clear shape. Now branches and trunk have become a pattern of curved lines and shapes arranged vertically and horizontally. There is no longer any clear reference to ground or sky. The colours are not realistic.*

8. Look now at *Pier and Ocean*, picture 96 in your *Art 31 Booklet of Reproductions*, painted in 1915. What simple elements is the artist using to express his idea of order?

Mondrian is using combinations of small vertical and horizontal lines to create an all-over orderly pattern.

9. Mondrian was interested in the expression of a universal harmony. Do you think that he succeeded in *Pier and Ocean*? In order to decide whether or not he was successful in realizing his intention, list at least three questions that you will ask yourself about this painting, then write your decision.

Answers will vary. Some questions you may have asked yourself might be

- *What does "universal harmony" mean?*
- *What is the "harmony" of the ocean?*
- *Can this harmony be expressed by abstract lines?*
- *Can the harmony of a "pier" be expressed by abstract lines?*
- *What is the harmonious relationship between "pier" and "ocean"?*
- *How successful is the expression of this relationship?*

Decisions will vary.

10. Is there any viewpoint that you imagine for the ideas of this grid-like structure?

You could imagine a viewpoint from the top of a high building looking down on intersecting city streets and the movement of cars and people.

11. a. Boogie-Woogie is a style of piano playing that organizes a free melody over a regular rhythmic base. Think of this music combined with the noises and the rhythms of the city. What specific details in the painting seem to combine these two experiences?

The small squares within the coloured lines create a regular pattern. The large squares of different sizes and designs form an irregular or "free" pattern.

- b. Take any one pattern line of the painting. Assign a different sound for each coloured square. Use a steady beat for same-size squares; change the beat when the size of the rectangles changes. Can you "hear" this visual rhythm? In what way does the lack of any representational object affect your response to *Broadway Boogie-Woogie*?

The lack of any representational object in the painting forces the viewer to respond to the movement of pattern and colour.

- c. Mondrian eliminated representation, three-dimensional picture-space, textures, curved and diagonal lines. Left with pure abstract geometric patterns of horizontal and vertical lines and spaces and simple primary colours, Mondrian produced art that had a significant influence on fashion, on commercial art, and on advertising images. Why do you think this influence occurred? Draw upon your knowledge of twentieth-century art to answer this question. You should be able to think of at least three reasons why Mondrian's style extended to so many spheres of art.

Some answers might be

- *Twentieth-century art had become more abstract. Cubists had flattened shapes; Fauves had freed colour; Futurists had expressed movement, so commercial artists and advertisers would feel up-to-date using abstract designs.*
- *Mondrian's work was almost pure pattern so it would be easy to use a sample of clear design.*
- *Mondrian's art was suited to the use of simple shapes and clear bright colours which make strong fashion designs.*
- *The rectangular arrangements of many Mondrian designs would be suited to the shapes of walls and buildings so could be used as commercial designs.*

Section 1: Activity 5

1. From an examination of these Bauhaus-designed objects prepare a list of characteristics of Bauhaus designs.

Bauhaus-designed objects have the following characteristics:

- *clear shapes based on circles, triangles, squares*
 - *no decoration*
 - *function is emphasized*
 - *clean, clear lines*
 - *simplicity of shape and textures*
2. A well-crafted and designed useful object must also be functional. A coffee pot must be able to hold hot liquid, must be stable, must have a secure handle that won't overheat, and must pour well. Consider the Breuer chair and low tea table. How does the design serve the function? Connect the design qualities and the functional needs.

The Breuer chair has a slanted seat and straight back so that a person sits naturally. The arm rests are about where the elbows would be in relation to body proportion. The tea table is firm and secure and low enough to make service easy. You may notice other connections.

3. Bauhaus-designed objects were intended for mass production. What particular design qualities do you observe in the examples provided that would suggest ease of mass production?

The materials are simple; there are not many combinations. The shapes are clear and undecorated. Materials are joined together in simple ways. Surfaces are not textured. There are no ornate parts.

4. Review the **Art Nouveau** style from Module 1. Select one of the Bauhaus-designed objects and turn it into an Art Nouveau piece. What changes did you have to make to the form? What changes did you make to the details? What changes did you make to the surface? What decoration did you add?

Drawings will vary. You should note that severe, straight Bauhaus lines should become curved and flowing in Art Nouveau design. Art Nouveau surfaces are richer and will have some decoration. The decoration will be stylized plant-like forms.

5. Write a statement about the differences between Bauhaus design and the Art Nouveau style.

Bauhaus design is clear and simple based on the square, the circle, and the triangle. It is a design without ornamentation. Bauhaus designs are made with machine-precision in mind. Art Nouveau was also an art of architecture and design, but it was a style that gave to any object or design a feeling of organic growth. The designs of Art Nouveau were often fantastic. Shapes and lines were curving and stylized.

6. What design elements does this cover emphasize?

The design elements emphasized are emphasis, pattern, rhythm, contrast, and unity.

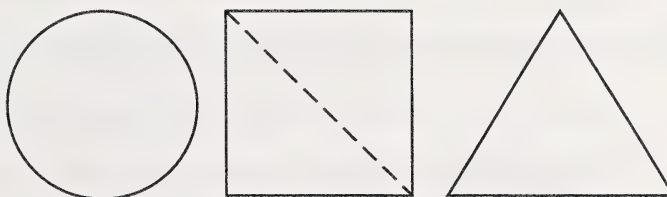
7. How has the designer highlighted or emphasized the name of the school?

The letters are in a different value and are framed by the arrangement of objects.

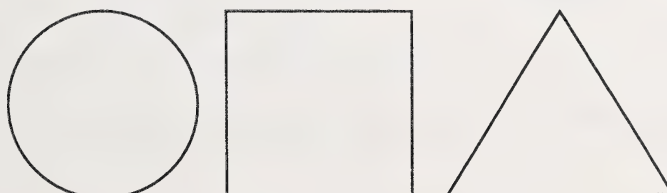
8. If you received this Journal in your mailbox, what would the cover tell you about the school?

The cover would suggest that this is a school of design or an art school.

9. The square, the circle, and the triangle were the basic design shapes that Bauhaus students worked with. (You will notice that in three dimensions the circle becomes the sphere; the square, the cube; and the triangle, the cone.) Using only the circle, the triangle, and the cube, create a design for the letters of your name.



Designs will vary depending on your initials. Here is a sample for initials.



10. Do you think a “machine for living” is a good definition for a house? Why or why not?

*If your answer is **Yes**: A “machine for living” suggests efficiency, precision, and easy care. A machine is a tool so a house as a “machine” would be useful and adaptable. If your answer is **No**: A “machine for living” suggests something cold, efficient, and mechanical. A house should be more personal than the remoteness suggested by machine.*

11. What advantages for modern life would Le Corbusier’s architectural ideas provide?

Some advantages might be

- efficiency
- easy care
- capable of being mass produced
- community services under one roof
- easy to add on units

12. What disadvantage might Le Corbusier’s designs have?

Some disadvantages might be

- sameness of design
- lack of personal taste
- no exciting spaces
- too box-like
- too much uniformity might be boring

13. Look at the Villa Savoye by Le Corbusier, Illustration 91. Now provide a picture or a drawing of a private home you particularly like in your community.

- a. What are the major differences you observe in design?

Answers will vary. Among the differences might be variety of shapes, addition of details, and some decoration.

- b. What might the inside of a Le Corbusier house be like?

The inside of a Le Corbusier house might be like a light-filled box.

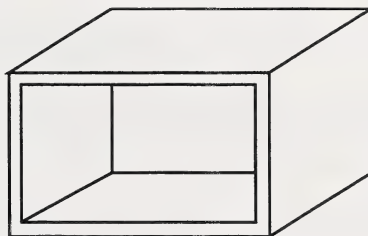
- c. Why would Bauhaus furniture and accessories “fit” a Le Corbusier house?

Bauhaus furniture and accessories are designed on basic shapes: circles, squares, triangles. Like a Le Corbusier house such furniture is plain and geometric without decoration.

14. Le Corbusier's ideas and the influence of the Bauhaus had great influence on twentieth-century cities. Just before World War II the Bauhaus was closed and many of the teachers came to America. Many office buildings, apartment blocks, and shopping malls were built in the Bauhaus style. Why was this style practical for such projects?

The Bauhaus style was practical for office buildings, apartment blocks, and shopping malls because the building components could be mass-produced, quickly assembled, and easily adapted to any size or site.

15. Try your hand at a "Bauhaus Kennel." You need space for twenty dogs: a space for a dog-run, and a private sleeping and eating space for each dog. Use only the cube as your building block. Arrange as many blocks as you need in any efficient arrangement. You may work in 3-D miniature and take a picture, or you may draw your plan and elevation as you learned in Art 21 Module 7. Design the dog dishes in the Bauhaus style. Name and design your kennel sign using Bauhaus-style letters. Place your plan in your Visual Journal.



While answers and designs will vary, the over-all look of your design, plan, and accessories should be plain and geometric.

Section 1: Activity 6

1. How has the picture-space been divided?

The space has been divided into a series of rectangular grids interlocking diagonally. Each unit is joined to another by a cube.

2. What is the single module the artist uses?

The single module is the cube: open for the spaces, closed for the joins.

3. What illusion is the artist creating?

The artist is creating an illusion of infinite space.

4. What clues for interpretation do you get from the title?

*The title **Concave and Convex** suggests that a double illusion of projecting outward and inward will be created.*

5. List all the optical illusions that you see in this work.

Optical illusions include stairs that lead upward and also seem upside-down. A lamp hangs from a ceiling that seems also on a floor. There is an exterior view of the left-hand house, and interior view of the right-hand house, and an interior-exterior view of the middle. The upper flute-player looks down on the roof, which for the lower flute player is a ceiling.

6. In what way is this work puzzling?

The sense of space is not logical. It is difficult to read any of the spaces as actual spaces.

7. Reread the paragraph slowly while locating in Illustration 95. b. each of the areas Escher describes. As you go, circle the areas you can locate. How does this image appear to contradict experience?

The image contradicts experience because “in-out” and “up-down” are simultaneous.

8. Write a statement about the new uses of picture-space. Recall the images you have studied in this section and what you have learned of twentieth-century ideas about image-making.

Picture-space need not refer to actual space, it need not show logical movement from foreground, middle-ground, background. A picture-space can be like an energy field where lines, colours, and shapes interact in relationships that have little or no resemblance to real space.

9. The triangle is an “impossible figure” because it creates the illusion of a simultaneous inside-outside.

- a. Locate the illusions and try to find the application of the “impossible triangle.”

The figures at the top are like the “impossible triangle” as the figures appear to be ascending and descending simultaneously.

- b. Of *Ascending and Descending*, Escher wrote: “...both directions though not without meaning, are utterly useless.” Why does Escher make this statement?

Escher makes this statement because the figures move in both directions simultaneously, a situation that is realistically impossible, so “useless.”

- c. Escher refers to *The Waterfall* as an “impossible whole.” Think of the triangle and study the picture, then explain why Escher makes this statement.

*In **The Waterfall** the illusion of water flowing upward and downward at the same time creates the illusion of an “impossible whole.”*

- d. In a three-dimensional world that we inhabit, we cannot experience front and back, up and down, at the same time. In a drawing, however, you can create simultaneous “above-below.” What does this experience tell you about the difference between art and reality?

Art is a reality in itself. Although images may refer to real objects, persons, and places, they are not the objects, persons, and places. Art, therefore, can create its own relationships that can and do differ from the real world of objects.

10. What is the point of this cartoon?

Einstein tried to explain the dynamics of natural laws; Sir Isaac Newton gave mathematical expression to the law of gravity. Escher turned the natural laws upside down in the "worlds" of his images, so the scientists are coming for an explanation. They are "shaken" by the experience of being in Escher's "world."

11. Use the drawing of the impossible triangle to create two simultaneous directions. You will need to change the arms of the triangle into some detailed images: stairs, or ladders, or waterfall, etc.

Images will vary.

Section 1: Follow-Up Activities

Extra Help

1. *Speeding Automobile* by Giacomo Balla:

- The artist's main idea was to depict the swift movement of a speeding car.
- The artist expressed this idea by sharp diagonal lines and shapes.

2. *Red Cross Train Passing Village* by Gino Severini:

- The artist's main idea was to depict the motion of a train and the energy of sound.
- The artist expressed this idea by a diagonal pattern of overlapped shape segments.

3. *Dynamism of a Dog on a Leash* by Giacomo Balla:

- The artist's main idea was to depict the action of a running dog.
- The artist expressed this idea by drawing the dog's legs in multiple positions.

4. *The Cardplayers* by Fernand Léger:

- The artist's main idea was to depict the mechanical motion of cardplayers.
- The artist expressed this idea by drawing all objects and figures like parts of machines.

Enrichment

For this activity you will need several sheets of drawing paper, a pencil or felt pen, some paints or coloured pencils.

1. Select **one** of the following:

A bouncing ball, a bicycle in motion, a food-processor in operation, a "walking" yo-yo, a snow-plow pushing snow, or choose a machine-in-motion of your own.

2. Make five careful drawings of the sequence of movement. Label these position 1, position 2, etc.

3. Spread out the drawings in the sequence of the movement and combine the cycle of movement into one drawing. Try to show energy, motion, and simultaneous points of view. Use the images you studied in this section as models. Add colour to complete your “energy” drawing. Answer in your Visual Journal.

Drawings will vary. Check your drawings against the images provided in this section to see if you have captured the feeling or illusion of motion.

Section 1: Assignment

The government discovered some surplus money in its cultural budget and organized an art exhibit of all the works you studied in this section. Because of your knowledge of these works, you have been hired to take five representative paintings on a summer tour to rural Alberta. Select the five works you will show and decide on your first stop. Write the introduction to the show. Be sure to include some thoughtful questions for your audience as well as the background information you think they will need to enjoy the show.

In the space provided, include the design for the poster announcing the exhibit.

Five works may be selected from:

*Robert Delaunay: **The Red Tower; Homage to Bleriot; Eiffel Tower***

*Claude Monet: **St. Lazare Station***

*Fernand Léger: **The City; The Cardplayers; The Mechanic***

*George Braque: **Le Guéridon***

*J.M. Turner: **Snowstorm: Steamboat off a Harbour's Mouth***

*Umberto Boccioni: **Development of a Bottle in Space; Dynamism of a Soccer Player; Unique Forms of Continuity in Space; The Noise of the Street Reaches into the House***

*Piet Mondrian: **The Red Tree; The Grey Tree; Pier and Ocean; Broadway Boogie Woogie***

*Escher: **Convex and Concave; The Waterfall; Ascending and Descending***

*Giacomo Balla: **Speeding Automobile; Dynamism of a Dog on a Leash***

A student may also choose to select a Bauhaus-designed object from those shown in Illustrations 87 and 88, Section 1: Activity 5 of the Student Module Booklet.

The introduction should include points regarding the following:

- the change in art in the twentieth century
- the use of machine images as symbols of new ideas
- the idea of speed and motion as a subject for painting
- Bauhaus design (if chosen) as an influence on artworks
- creation of illusions in works of art

Detailed information will depend on the student's choice of works.

Section 2: People at Work

Key Concepts

- the theme of “people at work” becomes industrialized during the twentieth century
- several artists chose the theme “people at work” in order to make political statements
- some artists use the theme of people at work to express feelings of positivism, nationalism, and regional pride
- some artists use images of people in ordered environments as symbolic statements

Section 2: Activity 1

1. Describe how each piece of work illustrates a different attitude toward the working man. Make references to **specific elements** in Comfort’s work when you answer this question.

*The 1932 picture **Young Canadian** shows a dejected figure whose hands hang limply over a closed tool box. The mural designs show figures at work on large projects in construction, smelting, and agriculture. The first picture by the pose suggests the sorrow and sadness of unemployment symbolized by the empty hands and the closed tool box. The murals suggest that workers are necessary for the essential projects of an industrial society.*

2. Can you give any reasons for the change in attitude shown in these two pictures?

By 1936 the Depression was beginning to lift and once again people were finding employment in industry.

3. These two pieces of work by the same artist make an important statement about consistency of style and viewpoint. What do you think that statement could be?

Charles Comfort painted in a dramatic realistic style. His subjects were taken from working people and his presentation was sympathetic.

Section 2: Activity 2

Think of some contemporary event about which you feel strongly.

Use your Visual Journal to draw or describe a picture that makes a strong statement about a contemporary political, social, or environmental issue.

Use magazine articles, and/or newspaper clippings as source material. Trace or cut out selected images. Emphasize the outline of form and of detail. Shading of forms is not necessary. Keep the composition arrangement simple and direct.

Presentation should be clean and neat. Review the mural *Poisonous Gas* by Diego Rivera.

Complete the drawing by using pencil crayons, tempera paint, or watercolour.

Add an explanation and a title.

Choice of events and drawings will vary.

Section 2: Activity 3

1. What particular way of life does the painting seem to celebrate?

The painting seems to celebrate peaceful, rural family life.

2. Bieler felt this image symbolized the French Canadian identity. How do you think most Quebec people would react to this painting today?

Probably most Quebec people would react negatively to this painting as their way of life is now urban and sophisticated.

3. Can you identify any groups outside Quebec's political life that would either support, or oppose, the social statement being made in Bieler's painting of 1940?

Feminists would oppose the image of the poor barefoot mother. Traditionalists might support the idea of the simple way of life.

Section 2: Activity 4

1. In a short essay explain how the following statement applies to this particular piece of work. Make specific reference to elements in the painting.

Colville's paintings command our attention. They force us to observe and to question the common-place scenes. By making the ordinary extraordinary, the artist gives us new insight into our own lives. Colville's paintings make us wonder.

Your essay should include the following points:

A truck-stop is a common-place scene. In this work the ordinary has become extraordinary because of the way the work is composed. The man is framed in isolation in the space between the menacing dark shapes of the truck. The vertical direction of gas pump, man, trees, and truck is balanced by the horizontal of the truck's tank. The dramatic contrast, the stillness make us wonder: Who is this person? Why is he so still? Why is the dog included?

2. Describe the painting.

The figure stands alone in a small bare church with his back to the viewer. The interior of the church is bare, plain, undecorated. The benches or pews are enclosed in small boxes. Two staircases, five windows, and a stained ceiling are part of the detail. A long black stovepipe makes a sharp angle at the left of the picture. Colours are soft greys, blues, and brown. Only the pipe is dark.

3. In what ways is this painting realistic?

The space is defined. Windows, pillars, the figure, and pews are treated realistically. The upstairs is positioned realistically. There is a feeling of order.

4. In what ways is this painting unrealistic?

The atmosphere of the painting seems unreal. The verticals and horizontals are very ordered and still. Everything is balanced. The stairs seem mysterious. The dark stove-pipe seems menacing. The moment seems frozen, like time stopped in a dream.

5. How does this painting create a sense of a special emotional place?

The physical place is a small country church. The quietness, the order, the isolation, and the menacing detail of the stovepipe all suggest the isolation of the figure in a closed, silent place.

Section 2: Follow-Up Activities

Extra Help

1. What is the subject of F.H. Varley's *Night Ferry, Vancouver*?

The subject of the painting is the experience of riding the night ferry from Vancouver.

2. Describe the artist's viewpoint towards his subject matter.

The artist approaches his subject matter as a remembered experience and as an opportunity to create dramatic patterns in colour.

3. What major differences do you notice between the artists, Varley and Colville, in the subject-matter of the paintings shown?

Varley selects a dynamic experience. Colville selects objects and settings that are mysterious and still.

4. How does Colville's attitude toward the people in his paintings differ from Varley's?

The people in these two Colville paintings are carefully painted objects among other objects. The paintings are not about experiences but seem to be about symbolic settings. People in Varley's painting are absorbed in the pattern of colours.

Enrichment

Many artists have made political statements in their artwork. Whether or not these artworks have actually motivated people to take action is uncertain.

Select an artwork from any of the works you have studied in Module 1 or 2. The work can be a painting, a sculpture, or an example of architecture from any period in history. Write a short story describing how the particular artwork may have inspired people or a person to action.

Answers will vary.

Section 2 Assignment

Because you have done so well in *Art 11* and in *Art 21* you have just been hired to manage a commercial art gallery in Banff for the summer. The paintings you saw in this section will be the major exhibit. You hope to sell them all.

1. Explain to the gallery owner which painting will be most difficult to sell and why.
2. Select and explain which painting you think will be easiest to sell.

Answers will vary according to student's selection. Reasons for ease/difficulty should relate to the artist, to the work, and to the imagined viewer.

Section 3: The Canadian Landscape

Key Concepts

- The Canadian landscape has played a major role in shaping our history and our politics. It has been and still is the dominant theme in Canadian Art.
- Canadian artists, such as Emily Carr, Lawren Harris, David Blackwood, and Ivan Eyre, depict landscape in a more personal way than the Group of Seven.

Section 3: Activity 1

1. Study Lawren Harris's painting and describe how Harris, in this particular work, expresses the powerful sensation Emily Carr felt.

Lawren Harris expresses serenity through the use of large simplified shapes of mountains rising vertically, balanced horizontally by the simple dark shapes of the large clouds. The contrast between dark and light is dramatic. There are simplified patterns in sky and water.

2. Study Emily Carr's painting and write your reaction to and your interpretation of this work.

The Emily Carr painting creates a dramatic sensation. The energy of nature is captured by swirling lines and shapes of tree branches balanced by the large trunk shapes soaring upward. The sharp contrast of light and dark is dramatic. The painting suggests the mystery and energy of the forest.

Section 3: Activity 2

Create a drawing to tell a story that symbolizes a personal event or happening in your own family's history. Include only five or six visual elements in your composition. Avoid cluttering the picture with too much detail.

Do a preparatory drawing first. Then trace on good white paper using a light box or window light.

Finish the drawing in black pencil, crayon, or pencil and ink wash.

Give your work a title. Place your work in your Visual Journal.

Drawings and stories will vary.

Section 3: Activity 3

1. Eyre represents two different scenes, an outside and an inside scene, in his painting. What is happening outside?

Outside a large silhouetted figure looms on the horizon, a dark smokestack pours out black smoke, strange horned figures in overalls cross the dark landscape.

2. The figure represented inside is a self portrait of the artist. How does the artist see himself in this picture?

The artist shows himself as a worried figure; the top of his head is missing suggesting the images are dream, fantasy, or myth.

3. This painting suggests certain current issues that concern society. What are these issues?

Perhaps the artist is suggesting the dangers of pollution and over-mechanization that threaten the land.

Section 3: Activity 4

1. In *The Ukrainian Pioneer #3*, how has Kurelek shown the immensity of the task that faced the pioneers?

The figures, small in proportion to the vast landscape, face an immense forest; behind them a small band of land near the water has been cleared. The tiny group of figures is dwarfed by the vast forest to be cleared.

2. What relationship between people and landscape does Kurelek suggest?

Kurelek suggests that the land is an immense challenge to the people.

3. In *The Ukrainian Pioneer #6*, what is the relationship between figure and land?

The figure dominates. The figure is large and brightly painted in a field of yellow wheat. The land seems "tamed."

4. How does this relationship differ from that in the painting, *The Ukrainian Pioneer #3*?

*In the painting **The Ukrainian Pioneer #3** the forest is dominant, the land a barrier and a challenge. In the painting **The Ukrainian Pioneer #6** the land is "friendly," producing grain for the farmer.*

5. What design means has Kurelek used in the painting *The Ukrainian Pioneer #6* to suggest the richness of the Prairie?

The large yellow rectangle bordered by the triangle showing harvested wheat, the rectangular band of blue sky, and the figure contemplating grain all suggest a rich harvest.

6. Kurelek cannot easily be fitted into a category. Although the land is a powerful element in his paintings, he cannot be called a landscape painter. Why not?

Kurelek cannot be called a landscape painter because his works are illustrations of prairie experiences rather than images of the beauty of land.

Section 3: Activity 5

1. Write a careful description of each of these paintings.

- a. *Sky Hill*

Sky Hill is a painting of a green landscape, distant mountains, and white clouds against a blue sky. This painting is superimposed on a larger rectangular painting of clouds in a blue sky.

- b. *West Coast M-5*

West Coast M-5 is a large (183 × 152 cm) acrylic on canvas painting showing seven horizontal bands of different widths and colours. The arrangement suggests sky, sea, and land.

2. What design device does Enns use to construct her painting?

Enns uses the device of suspending a realistic three-dimensional form of landscape within a realistic sky space.

3. What effect does this device create for you, the viewer?

This device creates a surrealistic or dream-like effect.

4. To what degree is *Sky Hill* an abstract painting?

The positioning of a painting within a painting is unrealistic. The arrangement becomes an abstract design.

5. To what degree is *West Coast M-5* an abstract painting?

West Coast M-5 is an abstract painting since no realistic shapes are defined. The painting is a series of horizontal bands of textured colours.

6. What elements in *West Coast M-5* suggest that this work is inspired by landscape experience?

The arrangement of the horizontal bands suggest sky, water, and land forms that resemble a landscape arrangement.

7. Using either Enn's technique of superimposing one area of landscape over another, or Smith's technique of reducing landscape to horizontal colour bands, look out a window and select a landscape or part of a landscape that is "framed" by the window. In your Visual Journal complete a black and white drawing that would indicate how you would complete a landscape painting in your chosen style.

Drawings will vary. No matter what landscape you choose, the work should have the "feel" of landscape: horizon, foreground, middle-ground, background.

Section 3: Follow-Up Activities

Extra Help

You are an art consultant trying to sell both these paintings to an oil company for their permanent collection. Write a proposal emphasizing

- the historical value of each painting
- the public appeal of each painting
- the investment value of each painting

Proposals will vary. Be sure your proposal includes the points asked for.

Enrichment

Carefully reread the information about Ivan Eyre in Activity 3. Study the painting *Moos-O-Men*. Write a poem that might express the meaning behind this painting.

Poems will vary. The painting is not a specific place so let your imagination create the symbolism.

Section 3 Assignment

In Section 3 you have studied many different styles and approaches to landscape painting.

Review all examples of landscape painting included in this section.

1. Identify a place where you have lived, or visited, that you feel strongly about. Write a brief description of this place.

Selections will vary. A description should include details about shapes, forms, colours, lines. Include any architectural details that are significant.

2. Describe the emotional response that you have toward this place.

Responses will differ. Why does the student remember this place so well? The answer to this question will help determine the emotional response.

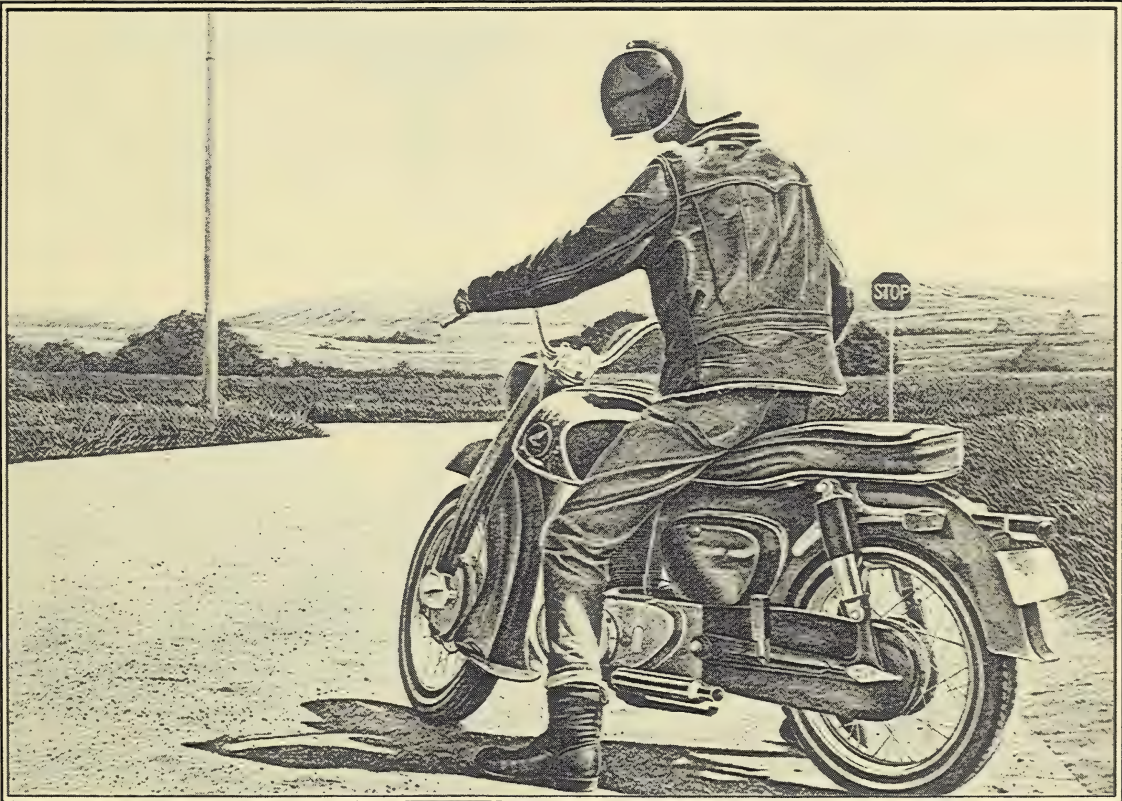
3. What artistic style of landscape painting introduced to you in this section best suits the way you feel about this place? In your answer make specific references to an artist and a painting included in this section. In your answer you may refer to more than one artist and more than one painting.

Selections will vary. The style of landscape painting the student chooses should reflect the emotional response noted in question 2.

ART 31

Module 4

Subjective and Expressive Currents



Learning Facilitator's Manual



**Distance
Learning**

Alberta
EDUCATION

Cover Photo

Ken Danby, 1940-____, Canada

Pulling Out, 1968.

32" x 44".

Moos Gallery, Toronto.

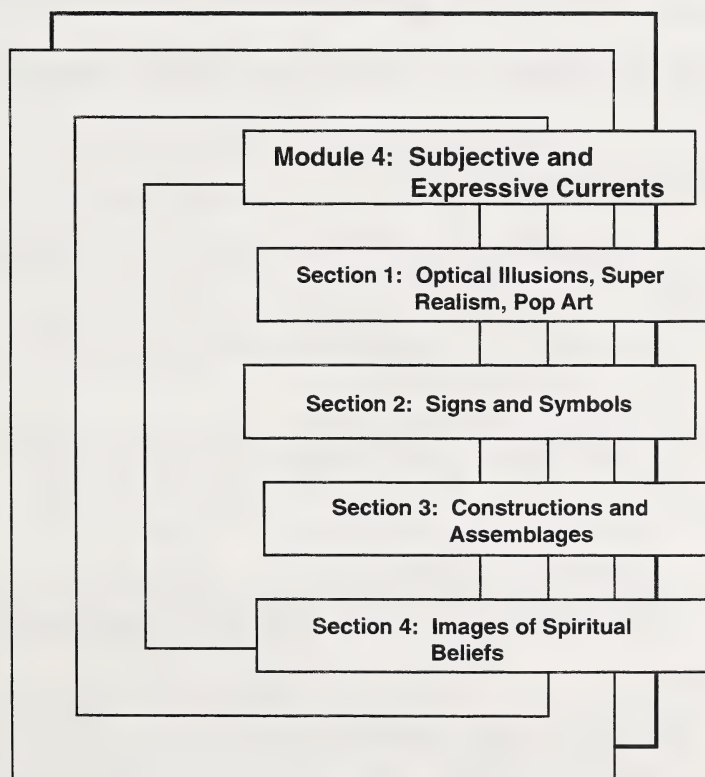
Collection: Mr. A. Latner. With permission of the artist.

Overview

Do your eyes ever deceive you? Do you “read” and interpret images in different ways? Have you ever mistaken an image of something for the real thing? Have you ever used art to express some powerful belief or concern? Images created by artists “speak” to us in many different ways. Through images, artists can reveal and share with us what they have seen, they can create illusions of reality; they can share ideas about the ways we see by creating optical illusions; artists can communicate ideas about relationships among people, between the self and God, and insights into personal feelings.

Because images can “speak” to us across cultures and times, art is a kind of universal language. Instead of words, artists use images to make their ideas, beliefs, and feelings visible.

There are many ways of making images. In this module students will explore some special ways of making images. They will learn something about the images that can change the way we look at ordinary things, and images that create optical illusions. They will discover how the signs and symbols of art can express the energies of a culture, and the emotions and spiritual beliefs of the artist.




Module 4 is made of 4 interrelated parts.

Evaluation

The student's mark in this module will be determined by the amount of work completed in the Assignment Booklet. The student must complete all assignments. In this module the student is expected to complete three section assignments. The assignment breakdown is as follows:

Section 1	30%
Section 2	20%
Section 3	25%
Section 4	25%
Total	100%

Note: Some images for study are located in the module booklets; some, students will have to locate in magazines or in their community; some are in the *Booklet of Reproductions*. When the  symbol appears, students may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked* are defined in the Glossary in the Appendix.

List of Resources

More information relating to the activities in this module may be found in the following resources.

Section 1

- Anuskiewisk, R., *All Things Do Live in the Three from Art: The Way It Is*
- Duval, *High Realism in Canada*
- Duval, *Four Decades*
- Hughes, *The Shock of the New*
- *Sightlines*. See Lichtenstein; Warhol; Albers; Danby; Mary Pratt

Section 3

- Arnason, *History of Modern Art*
 - *Sightlines*. See Rodin; Nevelson; Marisol; Christo
- Check your regional media centre for the videotape *Louise Nevelson in Process*.

Section 4

- Burnett and Schiff, *Contemporary Canadian Art*
- Courthion, *Rouault*
- Garver, *George Tooker*
- O'Keeffe, *Georgia O'Keeffe*
- *Sightlines*. See Rouault; Otto Rogers; O'Keeffe

Section 1: Optical Illusions, Super Realism, Pop Art

Key Concepts

- mass communication has affected the purpose of art in our time
- artists have explored the properties of light and colour in abstract minimalist works
- machine-like precision, mechanized speed, and power have been the subjects of some modern works
- pop art and super realism represent the artist's attempt to extend the traditional concepts of painting and sculpture

Section 1: Activity 1

1. a. Does Lichtenstein want you to admire the people in the frames he has selected? Laugh at them? Be aware of values smuggled through in slick storylines? Or, does he want you to admire his ability to recreate the visual form of the comic – a neat package in itself? Use specific details from the images to develop your answer.

*Lichtenstein probably was interested in the quality of commercial images. **As I Opened Fire** shows vivid images, tells a story like a comic strip, but makes no social comment.*

- b. Select one of Lichtenstein's works. Describe the visual qualities of the artwork. Analyse how these qualities support the purpose you detect in Lichtenstein's selection and composition of his image. What do you think Lichtenstein communicates in the image you have chosen?

*Answers will vary depending on selection. Should you select **Drowning Girl** you might describe the visual qualities as sharp clear image, outlined shapes, flat colours, close-up view, limited colours. These qualities are commercial, comic book style complete with word inserts. Lichtenstein, as a Pop artist, wanted to celebrate the power of the commercial images of the comic book style.*

2. What effect does "multiplying the ordinary" have on the way you see or value something? Look in your kitchen cupboard. Select one can or package. Draw your selection as exactly as you can. (Use your Visual Journal.) What do you notice that you had not observed before you drew the object? Were you to draw 200 of the can or package, what effect might that "multiplication of the ordinary" have on your perception of the object? Would you now notice it more or less?

Answers will vary. You might point out that "multiplying the ordinary" causes the individual item to almost disappear. What might happen is that you notice an individual isolated can, but in large groupings individual details are not noticed.

3. Warhol was also very interested in images of famous people. Marilyn Monroe was a famous film star who died tragically in 1962. Warhol turned her image also into a multiple print like the store shelf soup-can motif. See picture 118 in your *Art 31 Booklet of Reproductions*. What effect does the multiple image of a person create? Does repetition strengthen or weaken your response to the image? Why?

The multiple image seems to make the person less of an individual. Answers will vary.

4. a. What emotional responses do you have when you see everyday objects reproduced as they have been in Oldenberg's work?

The enlarged object makes you feel uneasy or threatened. The enlarged object may also strike you funny or surprise you.

- b. Do you have unusual responses to the work because of the unfamiliar material used to create the artifacts?

The unusual response to Oldenberg's work is partly because of the unusual material; a "soft" typewriter is surprising.

- c. What is the effect on the viewer of the magnified size of the familiar object?

The magnified size causes the viewer to look at the object as a sculpture, to notice new details, to relate to the object as a work of art rather than as an object for use.

- d. Oldenberg believed that even the most ordinary of objects was mysterious. What is the strongest point about seeing a clothespin in the middle of the business section downtown; or about seeing the "fast food" sculptures made of inedible and unusual materials?

The strongest point would seem to be that these objects have become works of art which deserve to be contemplated or perceived for their design qualities rather than for their usefulness.

- e. Oldenberg was very witty. What do you suppose he could have been suggesting by this unusual presentation of very familiar items? There are several possible interpretations to these works. What kinds of social comments do you think Oldenberg might have been making? Make at least five interpretive comments about Oldenberg's work. Refer to specific pieces.

Some possible comments might be

- *Oldenberg turns common objects into art objects to make art accessible – to take art out of the museum. (All samples)*
- *Oldenberg wishes to startle viewers into looking at objects in a different way. (**Soft Typewriter**)*
- *Oldenberg wished to enlarge the idea of art objects. (All samples)*
- *The artist wanted to make a humorous comment about art objects. (**Giant Hamburger**)*
- *The artist wanted to provoke a reaction in viewers. (All samples)*

5. a. Imagine the sequence of images running together, with the first image on the left, the last on the right. What is *The F-III*?

The F-III is a fighter plane. It was actually the name of a fighter plane that the United States used in Vietnam.

- b. The United States was involved in the Vietnam War in 1965. How does Rosenquist convey his idea about what the American “good life” depends upon?

*The painting, **The F-III**, suggests that the “good life” is an illusion depending on war, and killing, and suffering in distant countries.*

- c. Identify some characteristic Pop art “signals” in the visual form of this image.

Pop art “signals” are the hair dryer, light bulb, the flat bright colours, the realistic drawing, the unusual combinations of poster-like shapes and lettering.

6. Imagine an art show that opened with many serious images and sculptures of computers. You attend the opening as a member of one of the following groups:

- homemaker’s group or women’s group
- adolescent comic book buyers
- T-shirt company
- weapons industry
- environmental group
- Screen Artist’s Guild*

Write a 30 to 50 word fax message that any three of these groups might send to one of the Pop artists.

Responses will vary depending on the group you choose to represent.

7. This painting was produced approximately 30 years before Pop art appeared. Davis was a very productive modern American artist. Use at least three of the main concepts you have learned about Pop Art to defend the statement:

***Odol**, 1924, with its hard declarative* drawing and centred image, was in this respect the ancestor of much American Pop art.¹*

Odol is an image drawn from popular culture – the soap box. The object is examined with intensity and presented in clear poster-like detail. Through the use of words “it purifies,” the image connects to commercial images.

Section 1: Activity 2

1. a. First, just look at the image for one second. Look away. Write down what you saw. Describe all the parts and any colours or neutrals.* Also, record any unusual visual response you may have had.

Answers will vary. Bridget Riley wants to create an optical illusion of a moving surface. Did you experience surface movement in the work?

¹ From *The Shock of the New*, Second Edition, Robert Hughes. McGraw-Hill, Inc. 1991. Copyright © 1991 by Robert Hughes, p.330.

- b. Look at Riley's work again. This time, relax. Look at the reproduction for as long as you can. If an optical illusion occurs, do not try to erase it by blinking. Sometimes, gently focussing on one area of an Op art piece helps to promote the responses you are looking for. Write down what you saw. Be alert to both obvious and subtle shape, colour, and/or depth changes.

The surface of the work appears to move in a wave-like motion opening up a white band in the centre that creates a feeling of great depth.

- c. Some Op artists relied on colour as well as on geometric shape arrangements to make the optical illusion. In this work, *Hesitate*, Riley is using two cues about depth in the picture: placement and shading, but she is using them in a contradictory manner. In the real world, we would interpret the larger shapes as close, and see the smaller as moving away from us. Riley changes the common use of shading. Usually, closer objects are dark, those far away are lighter in colour. How does Riley's application of placement and shading explain the optical illusion you experience?

Riley places the circular shapes in lines that seem to move as the circles become thin ovals. By making the value change from dark to light to dark to light she creates a feeling of movement.

- d. How do you interpret the title *Hesitate*?

"Hesitate" means "to hold back" to "pause." The rhythm in the painting begins, pauses, begins again.

2. a. Look at this work quickly, and then look away. What did you see?

You see a painting of an all-over pattern of mostly square shapes.

- b. When you can say what you saw in so short a time, what "rule of seeing" is operating?

The rule of assimilation is operating when you can say what you saw in so short a time.

- c. Look at the work long enough to detect movement, patterns, and neutral grey dots. Which of the perceptual "rules" most affects your understanding of this image?

The rule of contrast most affects the understanding of this image.

3. a. How does your active participation in the viewing of this painting fulfill the purpose Albers had for making this painting?

Active participation in the viewing makes the colour relationships and interactions visible.

- b. Why is your active viewing necessary to artists such as Albers?

Albers carefully planned the interactions of colours in his paintings, so in order to perceive these interactions, active viewing is necessary.

- Identify at least three visual effects of scanning *Rhythmic Mutation No. 9*. Remember, any of these tendencies might be present: **assimilation, contrast, figure/ground relationships, movement from dark to light, after-image, symmetry**. Try to describe the actual visual effects you notice.

*Visual effects of **Rhythmic Mutation** are assimilation (the lines cluster to create an over-all pattern) contrast, and movement (the lighter lines appear to move forward, the darker lines seem to recede).*

- Do you find that you appreciate some kinds of Op art more than others? Do works with colour work more vividly for you, or works with black, whites, greys? Also, do certain kinds of optical illusions appear more readily to you than others?

Answers will vary.

Section 1: Activity 3

- By focussing on the lights, the reflection, and the glitter of the downtown scene, these artists challenge your eye. Is this a painting, or a photograph? Of course, there are clues that these are paintings, not photographs. Describe at least three clues that tell you *Roxy* is a painting.

*Three clues that show **Roxy** is a painting include*

- the evenness and clean texture of the light and colour*
- the all-over sharpness of the shadows*
- the design and arrangement of shapes that frame the sign Roxy.*

- The photorealists often created an idealized* view of reality. That is, all defects, all signs of decay are eliminated. How do you think that this idealizing is made clear to the viewer? The Roxy Theatre once existed. Indeed it was an important landmark for New Yorkers, many of whom still regret its loss. Making the Roxy Theatre ideal is an expression of nostalgia*, an important aspect of realism. How is the Roxy Theatre idealized?

The Roxy Theatre is idealized by showing the front and the sign clear and sparkling as if new. The colours are fresh and bright. There are no signs of wear or decay.

- Why are these works called photorealism – isn't photography supposed to catch **all** the details? How could photographs play a part in the making of these paintings?

The artist could collect photographs of the subject so that details would be accurate. The artist would then eliminate any defects and make the colour brighter. Photographs would help the artist focus on the part selected for emphasis.

- The artist is acting as a recorder of objects that people have used. While there is no intention to make a statement about society, the artist does combine several different objects to make the image. What objects has the artist chosen to paint? What ideas do you get from considering the combination of objects?

The artist selected an old hinged door as background, a horn, two sheets of music, a violin and a bow, a pitcher, and some books. The objects Harnett selects are all useful and suggest memories of pleasant times. The objects perhaps relate to music, reading, and wine.

5. Think about realism and illusion and write a short editorial for *Realism Today*, a magazine highlighting the different effects these two paintings, *Old Models* and *Pulling Out*, create.

Answers will vary. Among the different effects you should note the following:

- **Old Models** is a still life, an artificial collection and arrangement of selected objects.
- **Pulling Out** appears to “freeze” an actual scene. The relationships among the rider, the bike, highway, powerpole, and setting seem real, not invented.

6. What devices or techniques has Pratt used to enhance the super realism of her painting? (size, shape, accuracy; light; colour; focus; perspective/foreshortening)

Pratt has used the following devices to enhance the super realism of her painting:

- close-up view
- accuracy of details
- everything in sharp focus
- all details sharp and clear
- realistic textures
- brilliant, clear colour
- sharp, bright light

7. Are you delighted with the surfaces and reflections you see? Mary Pratt was, and this is her goal – to represent well the surfaces she sees. Do you think Pratt used a slide projector here, or relied on developing a composition through accurate observation? Is this piece idealized somewhat or does it have the appearance of the real thing?

Opinions will vary. Pratt may have used a slide or may have relied on accurate observation. The piece seems to have the appearance of real fish.

8. Do you notice any differences between a literal image of an object and realistic painting? Use details from the paintings you have studied to support your answer.

*The major difference you should notice between a literal or actual image of an object and a realistic painting is that the artist **selects** details to emphasize and **arranges** the composition to make a work of art. Any of the details of the paintings in this section will support your answer.*

Section 1: Follow-Up Activities

Extra Help

In this activity you are going to experiment with some of the visual ideas of the Pop artist, Roy Lichtenstein. Select a comic strip from a newspaper: *Blondie*, *Calvin and Hobbes*, *For Better or Worse* might be suitable.

Keep in mind that you are trying to emphasize some ideas about consumerism and the resulting environmental harm from excessive and needless use of throw-away materials.

1. Cut out a window frame from a blank piece of paper that is smaller than the frame of the comic strip.

2. Over a period of several days, scan the comics. Select three or four comic frames that capture the ideas you wish to express. Cut these out and mount them in your Visual Journal.
3. Using your window frame, look for the compositional structure that will best suggest the message you want to present. All parts of the comic frame may not be in the image, since your "window" is smaller than the comic frame.
4. Select one detail that you like best. To stay in proportion, divide the image in half top to bottom, and side to side. LIGHTLY do the same to a piece of paper five or six times the size of the original comic frame. You might need to eliminate certain parts to make a stronger, simpler, brighter, composition. You don't need all parts of the people, scene, or writing to make the point.
5. Using felt pens try to re-create a comic book appearance, use bright colours, strong outlines, simple shapes, flat areas of colour.
6. Include a statement here about your response to the original, and to your own artwork. How do your intellectual and your emotional responses differ? Did you succeed in isolating a frame that speaks to a current environmental or consumer issue?

Images and statements of response will vary.

Enrichment

To prepare for this activity, use your own words and briefly summarize the intentions and the visual qualities of each of the three art styles studied in this section.

Next, envision a meeting in an artist's cafe of three artists: one artist for each style. Give each artist a name. Develop a conversation that you might overhear. Have some fun with your writing, but try to convey the main artistic ideas each supports through what is said or how it is said. Write dialogue to capture this historic meeting.

A sample might be:

The Pop artist: COKE! Please bring me a can of COKE.

The Op artist: Ah yes....brilliant red moving on a field of white...
or is it brilliant white on a field of red...

Answers will vary.

Section 1: Assignment

Each of the three movements, Pop Art, Op Art, and Super Realism, is based on the artist's understanding of how the mind sees. Two of the movements – Pop Art and Super Realism – also had artists who used their work as social comment.

The age of technology influenced the techniques, the choices of materials, and the compositions of images. Pop Art mimicked the mass media printing processes, Op Art appears mechanically produced, and some of the Super-Realist work could not have been done without the use of the slide projector to enlarge the source image.

The desire of many of the Realist, Pop Art, and Op Art artists was to remove that “hand-touched” aspect of art, by using a mechanically smooth, precise painting style and by selecting seemingly random groups of things to inspire the image.

You have been invited to debate the following statement:

“A mechanical robot with a finely adjusted automated artistic eye and access to a printing system has been developed. The robot can produce Pop Art, Op Art, and Super-realistic works with no discernible difference from human artworks. There is now no reason human artists should investigate these kinds of visual images.”

Select the positive or negative: agree or disagree. Use your knowledge of techniques, composition, and art styles and refer to specific works to develop your response.

Agreement argument will emphasize the exact appearance of objects, the mechanical precision of lines and shapes, the flat colours. The argument should refer to the poster-like appearance of Pop art, the exact patterns of Op art, the faithful reproduction of appearance, texture, details of objects and setting in Super-realism work. In each instance student should support the argument with details from works and should refer to specific artists.

Disagreement argument will focus on evidence of an individual artist's selection, arrangement and organization of shapes, colours, details, that **differ** from mechanical predictions. Here, too, the student should support the argument with reference to artists and specific works.

Section 2: Signs and Symbols

Key Concepts

- artists react to the modern belief in technology and the machine age by developing an imaginative art motivated by their response to nature and the power of the mind
- some artists believed that conventional techniques could not express the psychological and spiritual connection with reality that invented symbols could
- these artists felt the process of creation could be shown in art; forces such as growth, decay, birth, death, and ideas such as transformation, cycles repetition, and evolution determined the organization of form and space

Section 2: Activity 1

Using a pencil, divide a sheet of 12" × 18" cartridge paper into six compartments. Within each compartment create a "symbolic doodle" that portrays each of the following themes:

- Yesterday – Today – Tomorrow
- Restraint – Reaction – Freedom
- Sleep – Arousal – Action
- Compression – Ignition – Exhaust
- Stimulus – Response – Result

Look at the following example: Morning – Noon – Night



Do the initial line drawing in black marker, then colour each "symbolic doodle" appropriately with marker or coloured pencil. Place your finished work in your Visual Journal.

Your line drawing will be personal. Try to capture the theme in "signs" and "symbols."

Section 2: Activity 2

1. Automatic drawing is a challenging activity. Turn on the radio, or a CD, or the TV, or work in silence. Relax and let your freed imagination guide your hand. Try several drawings. Use your Visual Journal.
2. Select one of your finished drawings. Give emphasis to some of your lines by making them bolder.
3. Eliminate some of your "doodling" in order to make the overall composition stronger.
4. Distinguish shapes from space with colour. Choose a consistent colour plan. Think of emphasis, pattern, and balance.
5. Complete the work and give it a title.

Selections, works, colours, and titles will vary.

Section 2: Activity 3

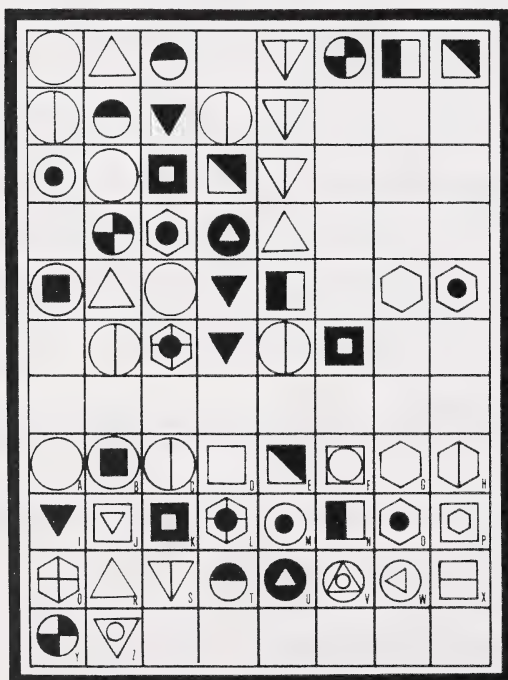
1. Carefully study the illustrations of *radiolaria* and *diatoms*. See Illustrations 129 and 130.
2. Make some preliminary sketches based on observations and analysis of these designs. Change, simplify, combine, and transform the images as you wish. Use your Visual Journal.
3. Make a cut-paper design. Cut out the shapes of a selected drawing, add additional shapes and lines to suggest surface decoration, texture, etc. Use coloured construction paper. Paste your shapes on black background paper to create an abstract composition.

Designs will vary. Use the examples as reference.

Section 2: Follow-Up Activities

Extra Help

This activity will show you how a graphic sign becomes a language.



Art Cryptogram

Concept: Creating design ciphers. A cryptogram is a communication in cipher; every letter is encoded by a corresponding symbol.

1. Using a draftsman's plastic template that has circles, triangles, squares, and other geometric shapes, invent a symbol for each letter of the alphabet by overlapping various combinations of the geometric forms. (Use handmade cardboard templates for making larger compositions.)
2. Select a well-known quotation or poem as the subject for making a cryptogram composition.
3. Use felt-tip pens to render the composition.¹ Use your Visual Journal for your work.

*Designs and drawings will vary. Emphasize the **sign** qualities of your image.*

¹ Art Cryptogram and exercise from *Art Synectics*, Nicholas Roukes. Juniro Arts Publications, Calgary, 1982. Reprinted with permission of the author, Nicholas Roukes.

Enrichment

1. Invent a magic machine, e.g., The Cloud-Making Machine, The Pollution Eliminator, The Rainbow Catcher.
2. Make some sketches using pen and ink, coloured pencils, or markers that describe the machine in graphic form. Use your Visual Journal.
3. Use colour as a way of distinguishing the different parts of your machine.
4. Create a “tech manual” or a pictorial diagram that describes the parts and how the machine functions. Label your drawings with the name of the magic machine.

Designs and drawings will vary.

Section 2: Assignment

You have developed a severe case of laryngitis and are temporarily unable to speak. Your class is discussing the idea of cycles: birth, life, death; seed, growth, flowering, decay. You decide to contribute to the discussion by presenting a painting or drawing of invented symbols to communicate your cycle idea. To stimulate ideas, look again at the artists' works you studied in this section. Complete your drawing or painting and provide a title and a written interpretation that will explain your ideas of “cycle.”

You may answer in the space provided or on a larger piece of art or drawing paper.

*Answers will vary. Check work against examples provided in this section. Look for **symbols** rather than realistic drawings and for **connections and relationships** among the symbols, rather than for separate drawings. Symbols should express the **cycle idea**.*

Section 3: Constructions and Assemblages

Key Concepts

- recognize the gradual changes in the purposes and the images in modern art
- understand the subjective* and expressive* currents in contemporary art
- understand that artists challenge reason and reality with enigmatic* images
- appreciate constructivism and conceptual art

Section 3: Activity 1

1. Study the forms and surface textures of the figure in Rodin's composition (picture 131 in your *Art 31 Booklet of Reproductions*). Discuss which process Rodin employed in creating the originals for his *Monument to Balzac*. Make a list of reasons to support your decision.

The process Rodin employed would be additive. It is evident from the work that the model was built up by adding clay to shape the figure.

2. Study the *Equestrian Monument of Peter the Great* by Falconet (Illustration 136). Make a list of adjectives which would describe the portrayal of Peter the Great.

Some adjectives which would describe Peter the Great are bold, powerful, visionary, commanding, strong.

3. Now look at Rodin's *Balzac*. Make a list of adjectives which would describe the portrayal of Balzac.

Some adjectives which would describe Balzac might include the following: strong, visionary, symbolic, unfinished, abstract.

4. Study the anatomical details in Rodin's sculpture. What features in the work can you identify that are exaggerated? List them.

The size, shoulders, and head are exaggerated.

5. If you were an art critic writing an article about the monument to Balzac, how would you describe this sculpture?

The sculpture of Balzac is not entirely realistic. Standing 9' 3" tall, the great height and mass, the suggestion of the body beneath the simplified mass of the drapery, the large head looking upward and to the left make the work somewhat impressionistic.

6. Have you been to a school play recently? Have you ever seen a live theatre performance? If you have, how does Rodin's sculpture compare to a dramatic production? Describe the features in Rodin's work which reflect a dramatic moment. You may think of features, movement, facial expressions, etc.

The turning of the head, the suggestion of the cloak gathered around the body, the shift in balance to the left foot all give the impression of a dramatic moment.

7. Now look at Falconet's sculpture and compare this with Rodin's. Describe some of the differences you notice.

Some differences you may have noticed are:

FALCONET

- realistic details sharply defined
- horse and rider moving outward
- traditional subject and treatment

RODIN

- details suggested
- single figure, energy pulled inward
- traditional subject, unusual treatment

8. Assume that you are a member of the panel who decided **not** to erect Rodin's monument in 1897. Explain to the audience why this sculpture is unacceptable. You may consider the emotional and physical portrayal, the format, etc.

Answers will vary. You might note the personal interpretation of Balzac, the abstract qualities, the lack of realistic detail, the symbolism, the visionary instead of realistic qualities.

9. Look at the space around Falconet's sculpture and compare this with the space around Rodin's work. Explain how Rodin uses the surrounding space as a supporting element in his sculpture. Why is this different from the use of space in Falconet's work?

The space around the Balzac monument seems to push against and contain the figure. Rodin pulls the space into the figure. The Falconet sculpture projects into the surrounding space.

Section 3: Activity 2

1. Look at the forms and the composition in Rodchenko's construction. Indicate how the artist has communicated ideas about space and form.

The sculpture is a nest of intersecting circles moving slowly in currents of air. The work suggests ideas about interplanetary space travel as it echoes the orbits of the planets.

2. Man has always had a fascination with outer space and with space travel. The Renaissance artist, Leonardo da Vinci, made designs of flight machines in the fifteenth century. Today flight and travel in outer space are realities. Study the *Hanging Construction*. Are there any features in the work which might suggest this interest in outer space? What are these features? Look at the composition, the forms, the positive/negative space; study how the form is supported and where it is displayed.

The form appears to move, the circles suggest the orbits of planets moving from the smallest to the large outer rim, the negative spaces increase in size as you move out from the centre.

3. You will now try your hand at making a construction. For this activity you will need the following:

- scissors
- glue
- masking or scotch tape
- 3 – 6 pieces of cardboard 10 cm square
- a piece of string about 20 cm in length

Look at Rodchenko's construction and then do the following:

- a. Cut out some circular forms in a variety of sizes similar to Rodchenko's work.
- b. Fit these forms together with glue and tape to construct a work like Rodchenko's.
- c. Tape the piece of string to the sculpture you have constructed.
- d. Tape the free end of the string to the edge of a table so that your construction is suspended in space.
- e. Use a piece of cardboard and fan the construction to create an air current around the suspended sculpture. What happens?

a. – e. Answers and designs will vary.

4. Now compare Rodchenko's construction with Rodin's *Monument to Balzac* in Activity 1 of this section. Use the following chart to list the differences you can identify between these two works.

	RODIN	RODCHENKO
Mass	<i>solid, monumental</i>	<i>open, airy, no mass</i>
Line	<i>not emphasized</i>	<i>lines form edges of circles</i>
Space	<i>surrounding space</i>	<i>inner circles</i>
Shapes	<i>massive, solid, irregular</i>	<i>light circles</i>
Texture	<i>suggested for cloak, hair</i>	<i>untextured, just the natural of wood</i>
Other	<i>refers to the idea of a person</i>	<i>refers to an idea about space</i>

5. Describe why Rodchenko's sculpture reflects a changing attitude toward the making of art. Consider the interests of the artist, the use of the medium, and the articulation* of space.

Rodchenko's sculpture shows that artists were becoming interested in abstract sculptures, in representations of movement, in new technologies. Artists were moving away from realistic representations.

Section 3: Activity 3

1. Imagine that you are an archaeologist in the year 2500. You have discovered the *Merzbau* construction intact. Discuss what this construction and the objects contained therein would reveal about the culture that motivated this work.

Answers will vary. You might suggest that there was an interest in abstract sculptures, construction, dynamic, and mysterious spaces.

2. Why do you suppose Schwitters collected these objects to include in his merzbau?

Schwitters perhaps noticed unusual or satisfying shapes and textures that would be suitable for constructions.

3. Find a small box, perhaps a shoe box or something a little larger. Divide the interior of the box with strips of cardboard into about 12 compartments. Look around your environment. Find some small objects that represent aspects of your life and personality. These objects are to represent a visual biography. Place these objects into the compartments of the box.

- a. Write a paragraph explaining the symbolism of these objects and show how they compose a self-portrait.

Answers will vary.

- b. Do a pencil drawing in your Visual Journal of the interior of this box.

Drawings will vary.

4. a. Now look at Rodin's sculpture in Activity 1 of this section. Discuss the ways your visual biography is different from the *Monument to Balzac*. Interpret these differences. What do they tell you about the modern artist?

*The **Monument to Balzac** is a single piece that expresses the dramatic power of Balzac. Your visual biography tells your story through symbols. These differences suggest that the modern artist is free to make a visual statement in any medium or method.*

- b. Assume that Schwitters' *Merzbau* is a monumental structure. Debate how his monument differs from Rodin's monument. To whom or what would Schwitters monument be dedicated? Explain.

Schwitters' "monument" is not a single piece that honours a single person. You can walk around inside the Schwitters' work. Perhaps Schwitters' work could be dedicated to modern art.

5. Study the structure by Louise Nevelson. Look carefully at the shapes and objects incorporated in the work before answering the following.

- a. Brainstorm* a list of sites and places where these objects could be found.

These objects might be found in junk yards, building sites, lumber yards, old buildings, demolition sites.

- b. Describe the process used in the creation of *Sky Cathedral*. Were the parts made separately and assembled, or did they come in one piece? Support your answer by referring to specific details in the work.

The parts are assembled. In the work you can notice pieces of stair bannisters, strips of lathe, bits of decorated wood from old homes, and so on arranged in boxes which are then stacked and painted black.

- c. Imagine that you are creating *Sky Cathedral*. Would this process be spontaneous, intuitive,* or deliberate? Explain your decision.

The process would be deliberate. You would have to collect, select, and arrange all the objects and fragments. You would have to decide on colour.

6. Kurt Schwitters referred to his *Merzbau* as a “cathedral of misery.” Nevelson called her work *Sky Cathedral*. Apart from their titles, what similarities can you identify between the two structures? Think of process, forms, media, etc.

Both “sculptures” are built of found objects – selected and arranged to make relief walls.

7. Debate and discuss what aspects of American culture you can detect that are expressed in her artwork through the use of found objects. How is this construction similar to Kurt Schwitters’ *Merzbau*? Refer to specific details in the work to develop your answer.

*In **Sky Cathedral** the found objects come from old homes and buildings. The fancy pieces of wood suggest a memorial to past styles. Schwitters’ objects have no reference to specific things. His work is a “monument” to art.*

8. Briefly describe the features of Nevelson’s work which are similar to the medieval sculpture of *Abraham and Melchizadek*.

Both works are relief sculptures/structures. Figures or objects are inserted into niches: the medieval figures in a church wall; the Nevelson objects in boxes which are then arranged like a wall.

9. Write a description of Whittome’s construction. List only what you see.

This construction is a row of 14 long, narrow white painted boxes. In each box is a long, stick-like object wrapped with string. Some poles are left bare except for the rounded string-wrapped top. Three “poles” are pieces which fill their box-space. Colours are whites, light yellowish wood, and brown.

10. Explain how Whittome has given importance to these forms in her work. Look carefully at how each one is positioned.

Whittome has given importance to the forms by isolating each one in a separate box and by making each stick different.

11. An art museum is a place that preserves and cherishes artifacts. Tell how *White Museum II* might reflect this purpose of a museum.

***White Museum II** treats each stick as precious. Each is displayed in isolation in a special white box. Glass covers the front of the box preserving the strange objects.*

12. Describe what elements of art and design Whittome has used to unify the composition.

Elements of art Whittome uses are

- movement or rhythm through repetition of shape
- balance of light and heavy
- dark and light sticks
- pattern through recurring similar shapes
- contrast through changes made to the sticks

13. Refer to Schwitters' *Merzbau*, Nevelson's *Sky Cathedral*, and Whittome's *White Museum II*. In terms of media, process, imagery, and purpose, explain what these three works have in common.

All these works use found objects, assemblage, abstract imagery, and symbolic purpose. Each work expresses an idea about modern art through three-dimensional sculptures.

Section 3: Activity 4

1. What techniques in art can you identify in Marisol's work? Did she use painting, carving, assemblage? Identify the areas in the work where you have discovered these techniques. Explain why you arrived at this conclusion. What elements of art does Marisol use to make the composition?

Techniques visible in this work are

- *Painting: figures on wood*
- *Sculpture: relief portions of hands; child's head*
- *Assemblage: shoes, chair legs, pieces of wood, doors*
- *Collage: dress material*
- *Construction: legs*

2. Go back and look at Rodin's sculpture in Activity 1 of this section. Now observe Marisol's *Family* again (picture 134). Both works contain human forms and both are sculptural. Write a paragraph explaining the differences between the two works in the use of

- materials
- techniques
- process
- format

Answers will vary. You should note the following points:

	RODIN	MARISOL
Materials	<i>bronze</i>	<i>wood, paint, found objects</i>
Techniques	<i>sculpture</i>	<i>painting, sculpture, collage</i>
Process	<i>cast bronze</i>	<i>assemblage</i>
Format	<i>a single free-standing figure on a pedestal</i>	<i>a relief assemblage of many pieces resting on the floor and supported by a wall</i>

- Imagine that you are a television critic for the arts. You previously attended a showing of Marisol's constructions and now are writing the commentary for tonight's "Art Report." Your report should include

- a description of the imagery
- some reasons why Marisol chose to use this type of imagery
- what Marisol seems to be saying about these people

Answers will vary. You should note that Marisol's subjects are ordinary people who are presented as works of art. Marisol suggests that these people are worthy of contemplation. Her work is somewhat humorous.

- Look around your immediate environment at school, at home, in your town/city, etc. Compile a list of subjects or themes which Marisol could use as sources for her style of art. Explain the social messages to be expressed in each subject – humorous, satirical, whimsical,* political, social.

Answers will vary. You might select shoppers, or eating in the school cafeteria, or a school dance, or a political rally.

- Find some odds and ends, discards – any objects not traditionally used in art. Choose a topic from your list above and use these objects to create a construction to interpret this topic. Explain briefly the symbolism in your construction. Do a sketch of this construction in your Visual Journal.

Answers and drawings will vary.

Section 3: Activity 5

- Christo had to do a lot of preparation to carry out a project of this magnitude. Pretend that you are Christo and compile a list of the things that you would have to do before carrying out your project.

A list of preparations might include obtaining all the legal permissions to wrap a building, measuring, organizing the stages of wrapping, ordering and assembling the materials, obtaining work permits, preparing a time line.

- The Museum of Modern Art was wrapped in thousands of square meters of fabric. This material had to be all in one piece. Hypothesize* how this material was put into one piece and by whom. Was this done before or during the process? Write your hypothesis below.

Answers will vary. You might hypothesize either that the material was put into one piece by a fabric mill that had large enough machines to complete the work, or the material was assembled in one piece by a team of workers. The material would be prepared before the wrapping began.

3. Can you imagine yourself taking on a project of this size? This process of packaging the museum could not have been done by one person but required the efforts of many people. Imagine that you are a volunteer helping in this project. Make a list of trades people who might have been involved in this conceptual project. Discuss what common good could result from the meeting of all these people.

The people required might be construction workers, scaffold builders, draftsmen, engineers, artists. A common good might perhaps be a sense of unity of purpose, like a team of players.

4. In modern art, sometimes the **act** of creating replaces the importance of the objects created, perhaps rather like the building of the Great Wall of China. Explain how this theory applies to Christo's museum project.

The act of wrapping the Museum involved so many people and stages that the record of plans, drawings, and preparations are all that remain after the building is unwrapped.

5. Christo's *Packaging of the Museum of Modern Art* was not permanent. It was dismantled shortly after, demonstrating that an artwork does not have to be permanent. Discuss what artistic purposes this project served. Now look back at Rodin's *Monument to Balzac* in Activity 1 of this section. How are the conceptual artist's purposes different from those of an artist like Rodin?

Wrapping a building changes its appearance and causes its function to disappear temporarily. A wrapped object is remote and mysterious. The conceptual artist intends the process to be the work of art. Rodin intended the actual sculpture to be the monument.

6. Look around your home and select a chair or loveseat to be packaged. You will need lots of string or rope and some sheets. Before proceeding with the packaging of the chair, you will have to make some preparations. After you have done your preparations, proceed to package the chair so that no part of it will be visible. After this is done answer the following:
 - a. What transformations can you observe after the chair is packaged? Did it look like a chair? Was the form non-geometric or geometric? Explain what factors you can observe that unify the transformed object?

Answers will vary.

- b. Look at the packaged chair and using a pencil, do a drawing of this "package" in your Visual Journal, or use a camera and photograph the package. Place the photo in your Visual Journal.

Drawings will vary.

- c. You are to explain to a friend how this image challenges reason as a work of art and to indicate why, compared to the past, some twentieth-century artists have developed a very different attitude toward the making and the meaning of art. Think of specific examples from works you have studied.

Some twentieth-century artists were critical of "old" art and felt it did not reflect today's culture which stresses change, quick results, glossy advertising, consumption of manufactured goods, throw-aways, etc. To reflect modern society – Construction, Assemblage, Conceptual Artists – all tried to comment on these changes. (Works selected as examples will vary.)

Section 3: Follow-Up Activities

Extra Help

1. Compare the work of Eva Hesse with the structure of Stonehenge. Describe how Hesse's constructions are similar to those of Stonehenge. Study the use of the space in Hesse's work. Imagine that you are standing there. Describe why these forms invade and involve the spectator's space. Is this use of space present in Stonehenge?

Similarities are the block-like shapes and circular arrangement. Hesse's forms involve the space by projecting inward and outward, drawing your eye to the shapes on the wall. Stonehenge space seems less active and more contained.

2. Discuss why the use of space in sculptures by modern artists has changed since the late 1800s. Is it attitude, media, technology? What explanation can you offer?

Some modern artists wanted art to be less remote. They wanted to express the energy of modern life by involving the spectator as a participant in a process. Modern technology and new media gave artists greater possibilities for experimentation.

Enrichment

1. Conceive a plan to make a "cathedral" construction. Look around your house. Make a list of sections of the house you will include in your composition – things like doorknobs, moldings, window frames, etc. These objects will reflect the history of the structure, so keep this in mind.

Collections will vary.

2. Illustrate your design using the list of objects from question 1. Do this in your Visual Journal.

Designs will vary.

Section 3: Assignment

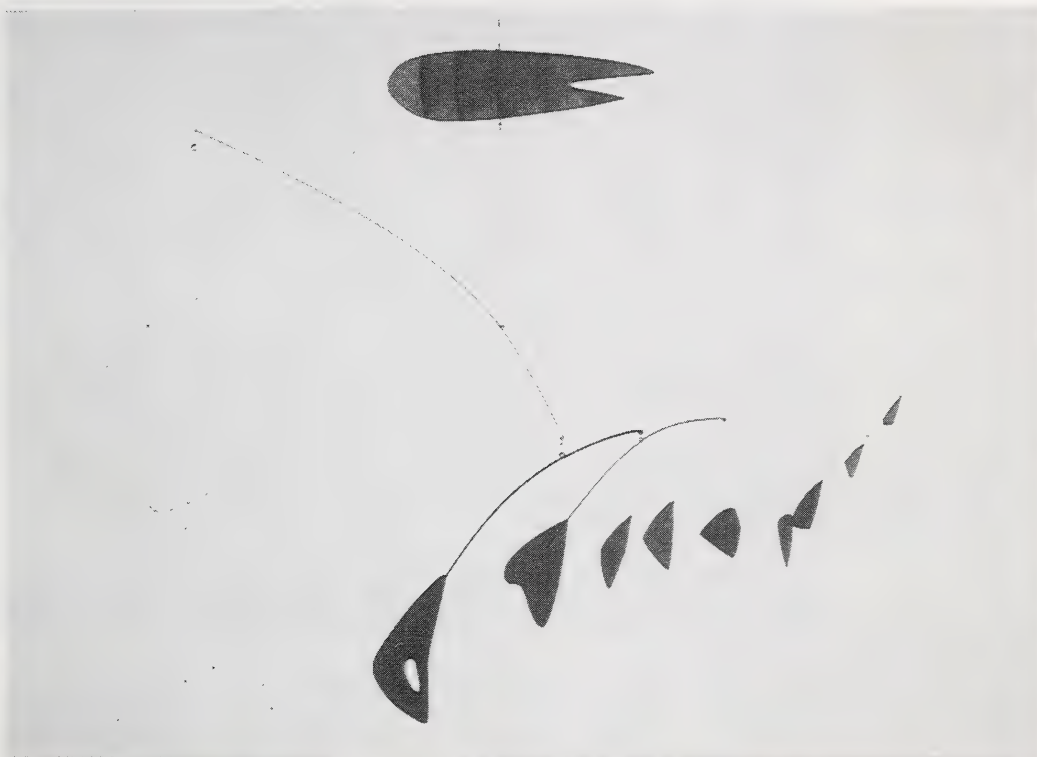


Illustration 142. Alexander Calder, 1898-1976, U.S.A. *Lobster Trap and Fish Tail*, 1939. Mobile, painted steel wire, and sheet aluminum, approximately 8' 6" × 9' 6". Collection, The Museum of Modern Art, New York. Commissioned by the Advisory Committee for stairwell of Museum. © Calder 1991 VIS*ART Copyright Inc. *Sightlines* 9803.



Alexander Calder's constructions, which he called mobiles, are based on organic forms such as birds, fish, or plants. He constructed his mobiles carefully to imitate the movement of his subjects. A mobile is a construction made up of shapes and carefully balanced. This structure is suspended from the ceiling and moves freely in air currents. Calder is the American artist who originated this art form. His constructions are called kinetic* sculptures as they move by real forces such as air currents. *Lobster Trap and Fish Tail* are constructed with steel wire and sheet aluminum.

Now look at Rodin's *Burghers of Calais*.

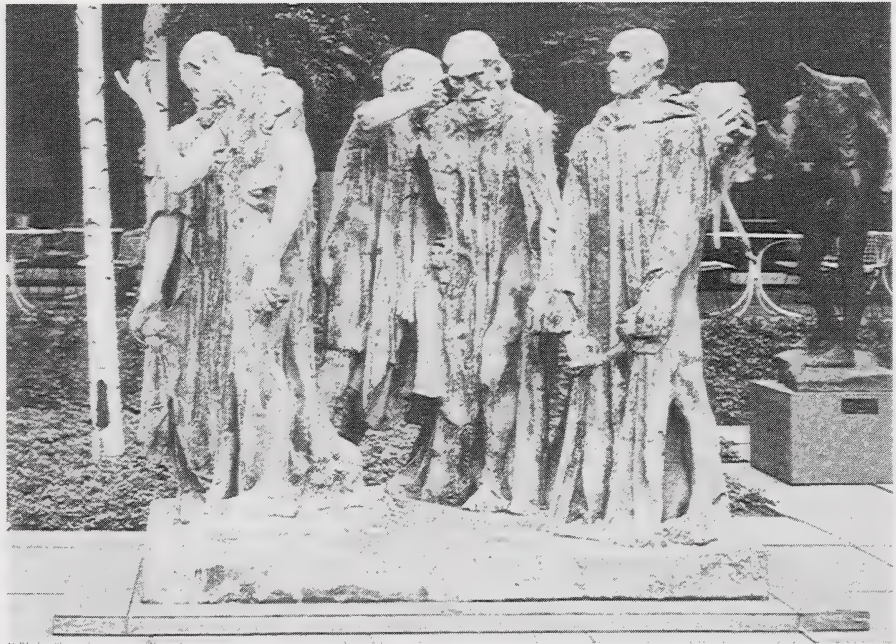


Illustration 143. Auguste Rodin, 1840-1917, France. *The Burghers of Calais*, 1886. Bronze, 82 1/2" × 95" × 78". Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Sightlines 9957.



Rodin's figures have been carefully positioned to create a movement through suggested **gestures**. His figures are permanently placed on a base.

Study the two artworks. Then compare Calder's construction with Rodin's work by answering the the questions that follow.

1. What modern technology and media has Calder employed in his work to free him from the density* of bronze?

Calder has used light-weight metal, fine wires, and welding.

2. Explain why Calder's approach to sculpture is the opposite of Rodin's.

Rodin's is a sculpture of solid mass; Calder's is a sculpture of open space and movement. Calder is a construction artist so his approach to sculpture is different from Rodin who worked in the traditional way.

3. Can you identify the shapes which represent the **lobster trap**, **fish tail**, and **lobster**? Locate their positions.

The lobster is the red shape at the top; the trap is represented by the open wire cage at the left; the fish tail is suggested by the rhythm of the black shapes.

4. What different purposes do these two sculptures – *Burghers of Calais* and *Lobster Trap and Fish Tail* – serve?

*The **Burghers of Calais** is a memorial monument to group of heroic citizens whose actions saved their city.*

*The **Lobster Trap and Fish Tail** is a symbolic construction, a mobile, that creates a moving environment of abstract forms.*

5. There is a saying: “The more things change, the more they remain the same.” Apply this statement to twentieth-century art, using examples from works you have studied.

Answers will vary. Students should develop their answers by using examples of Rodin's work to explain that expression and principles of art, balance, harmony, rhythm, unity, contrast, pattern apply to successful works no matter what the times. Art has always expressed ideas, and reflected cultures; artists have always experimented with new materials and techniques.

Section 4: Images of Spiritual Beliefs

Key Concepts

- modern artworks can express traditional religious beliefs
- some modern artists use traditional Christian images in new ways
- deeply held beliefs inspire the making of images
- sculptured abstract forms can express deeply held beliefs
- an intuitive and spiritual reaction to landscape can be expressed in images

Section 4: Activity 1

1. List three characteristics of Rouault's distinctive style.

Some characteristics of Rouault's style are

- heavy paint
- heavy dark outlines on the shapes
- symbolic, simplified shapes and colours
- narrative images

2. Make a list of the titles of the paintings. Which of these titles are obvious references to Christian narratives. Which are not? Select one of the titles that seems not to refer directly to a traditional religious image. Write the title in the space provided.

- **Christ Mocked by Soldiers** – Christian narrative
- **Man is Wolf to Man**
- **Miserere – Last Time, Little Father**
- **In the Old Fauberg Kitchen**
- **The Flight into Egypt I and II** – Christian narrative
- Title which seems **not** to have a direct religious reference is **In the Old Fauberg Kitchen**

3. How has Rouault depicted the Christ figure in this painting?

Rouault has shown the Christ figure as a humble person seated to the left in the kitchen.

4. Recall the traditional images of Christian beliefs that you have seen. In how many ways is this painting different?

This painting differs from traditional images in that

- *the setting is a simple country kitchen*
- *there are no symbols of power and authority*
- *Christ does not dominate the picture*
- *the Christ figure, dressed simply, looks away from the viewer*

5. Pierre Courthion commented on this work in his biography, *Georges Rouault*:

This profound image, conceived in broad planes, is in my opinion one of the most deeply religious works ever painted by Rouault.

- a. What details and techniques do you notice in the painting that might support this opinion?

The painting shows the Christ figure seated in a humble kitchen by a hearth. Pots and pans and dishes are shown. The colours and shapes are simple and plain. There is little or no decoration. The painting expresses a very peaceful atmosphere.

- b. What idea do you think Rouault is trying to express?

Perhaps Rouault is trying to express the idea that goodness can be present in the simplest places and in ordinary occupations.

- c. What unusual design element has Rouault used to express profound feeling in this work?

The unusual design element is the placement of the important figure at the far left of the composition.

- d. Write your thoughtful reaction to this painting. Use the technique you learned in Art 11:

When I look at this painting I feel _____; I think _____.

Answers will vary.

6. Rouault painted two versions of the *Flight into Egypt*. In the Christian narrative, Mary and Joseph and the child Jesus fled to Egypt to escape Herod's threat of death.

The Scripture passage reads:

As soon as they (the Wise Men) had gone, an angel of the Lord appeared to Joseph in a dream, and said, 'Rise up, take with thee the child and his mother and flee to Egypt; there remain until I give thee word'.

- a. There are several images in this passage. What are they?

The images in the passage are

- the angel appearing in a dream
- Joseph dreaming
- Joseph, the child, and the mother fleeing to Egypt

- b. Explain how any of the images that you identified could symbolize a modern spiritual experience.

Answers will vary. The following are possibilities:

- the angel in a dream: an inspiration to do good
- fleeing to Egypt: changing or fleeing from a bad habit or situation
- "Flight" could also suggest a search or quest

7. Study the two paintings, *Flight into Egypt I*, painted in 1945, and *Flight into Egypt II*, painted in 1952.

- a. What are the major differences in design and composition that you notice?

Flight into Egypt I shows small figures on two levels. The double horizon allows the artist to give two stages of the story.

Flight into Egypt II is composed of large close-up figures depicting the moment of departure. In each the moon is a prominent shape.

- b. What change of emphasis has occurred in the later painting?

The later painting focusses more on the figures, less on the narrative.

- c. What does "flight" seem to symbolize in the 1945 painting?

"Flight" in the 1945 painting seems to symbolize a search or a quest. The figures seem weary, the landscape bare.

- d. What does "flight" seem to symbolize in the 1952 painting?

In the 1952 painting "flight" seems to symbolize a journey toward a goal.

- e. What change of mood do you feel between these two paintings?

The later painting seems more hopeful.

- f. Imagine that a full-size reproduction of one of these paintings is yours for the asking. To receive your print, you must select one work and give the reasons for your choice, remembering that the focus of this section is an exploration of the ways that visual imagery expresses values and beliefs.

Reasons will vary according to your personal interpretation.

8. Read the following poem written by Rouault in 1944.

The road is long
It twists down and then up
Then down again,
Until the end of time.
Fugitives!
Spring will come again
It always comes again
As suffering comes on the pilgrim.¹

Read the poem carefully, select one of the Rouault paintings, and interpret the painting using any insights you gained from reading the poem. Refer to the painting by title and use specific visual details from the selected work to support your interpretation.

*Answers will vary. An example might be **Flight into Egypt II**. The group sets off on a journey, they have few possessions, it is night, and they are escaping from harm. Although the road will be long, the moon shines lighting their way. After a time of suffering will come happiness.*

Section 4: Activity 2

1. What idea about himself does Tooker express in his portrait? Consider the pose, the focus of the eyes, the expression.

The face is drawn close up, the eyes look straight ahead, the expression is relaxed. The left hand shades the eyes that look out from shadow. The rest of the face is lighted from the front. All this suggests a calm and peaceful person who looks to the future in hope.

2. Tooker's works are often called allegories. An allegory tries to evoke a double interest: one in the images being presented, and the other in the ideas these images express. How is the self portrait allegorical?

The self portrait is realistic, but the pose and expression suggest the idea of a peaceful, hopeful seeker.

¹ From Soliloques, (Neuchatel: Ideset Calendes 1944). Quoted in Wm. A. Dryness, *Rouault: A Vision of Suffering and Salvation*, 1971. Grand Rapids, Michigan: William E. Eerbmans, p. 126. Reprinted with permission of Wm. B. Eerdmans Publishing Co.

3. Describe the following details about the figures in *The Subway*.

- a. **Position and gesture:** *figures on the left looking to the left are half concealed in booths, two figures descend a staircase, a woman with a fearful expression walks toward the viewer. Her right hand crosses her body. The central figures behind her are isolated one from the other. Three isolated figures are on the right behind the subway bars.*
- b. **Expression:** *the expressions seem fearful, scared or worried, or apprehensive.*
- c. **Clothing:** *apart from the red dress, clothing is subdued in colour. All clothes are simple shapes with decoration.*
- d. **Relationships of figures to each other:** *figures are isolated. No one is in contact with anyone else. Figures seem frozen in space.*

4. Look at the sketch and at the painting. Describe the ordering of the directions in this painting.

The directions are plotted so that verticals and diagonals intersect in a complex web.

5. Describe the colour plan of this painting.

The colours are greys, brown, dull blues. There are red accents.

6. What seems to you to be the dominant mood or feeling in this work?

The dominant mood or feeling seems to be dread. (You might have mentioned fear, or isolation, or apprehension.)

7. The title, *Subway*, together with the details you have noted suggest the interpretation for this symbolic work. Write your interpretation in the space provided. Remember that Tooker is not trying to describe an actual subway station, but to use the subway as a metaphorical statement about modern life. In your interpretation state what you believe that metaphorical statement to be.

Answers will vary. You should notice that the figures are isolated in an underground space, so that the "Subway" is a metaphor for the loss of community or the loneliness of modern life.

8. To what does the title, *1984*, refer?

You may recall that 1984 was the title of a work by George Orwell that described a brutal and dehumanized future.

9. Why does Tooker's painting seem a good choice for this show?

The people are all trapped in small cubical spaces. They are controlled, isolated, and seem somewhat fearful.

10. What effect does the choice of colour have on your response to the work?

While answers will vary, you have perhaps noted that the glowing red-purple creates an uneasy feeling.

11. What symbolic statement about the relationships of people does George Tooker make in this work?

The painting makes a symbolic statement about people being trapped and isolated.

12. The artist, when asked to make a statement about this work, was very clear about his intention. He said: "*Landscape With Figures* is not about the future – it is about the present." What is the comment about the present that this painting makes?

The comment about the present might be that people do not share common values, or that people are trapped in their society, or that people are isolated and alone in our society.

13. In this section you are learning how visual imagery can express values and beliefs. From the two Tooker paintings that you have considered, what value statement is expressed?

Tooker is making the value statement that isolation is a cause of suffering and that in modern society people suffer isolation.

14. Which moment in this story has the artist chosen to use for his symbolic statement?

The moment of blessing the bread has been chosen for this painting.

15. What clear symbols in the painting make this reference evident?

The bread, the hand raised in blessing, the grouping of the three men make the reference evident.

16. What major changes from the traditional story has the artist made?

The major changes from the traditional story include

- *the men are in modern dress*
- *the Christ figure is black*

17. What symbolic statement is the artist making by these changes?

The symbolic statement appears to be that all races can be joined in community.

18. Read the story of Emmaus again. What other possibilities are there in this account that could become symbolic statements about modern life?

Another possible symbolic statement about modern life could be that only in joining together and sharing can we recognize the true worth of one another.

19. George Tooker made this statement about his work: "I am after painting reality impressed on the mind so hard it returns as a dream, but I am not after painting dreams as such, or fantasy." Using the paintings you looked at in this activity, explain to a friend who is not taking this course what Tooker means by his statement. Write your explanation as a conversation.

While answers will vary, you should note that George Tooker paints realistic people and recognizable objects and settings in unusual symbolic combinations. The powerful images are vivid, so they are easily remembered.

Section 4: Activity 3

1. From this selection of Otto Rogers' paintings, make three statements about the characteristics of his style and the kinds of colours and images that he appears to favour.

Otto Rogers paints in an abstract style.

Otto Rogers uses colours in a symbolic way.

Otto Rogers paintings are reflections on the spiritual meaning of the landscape.

He combines shapes that resemble landscape patterns with unusual textures: marks, dots, lines.

2. Otto Rogers wanted to symbolize the deep connections among things that are seen and experienced. Synthesis and atmosphere were the two goals he pursued. Rogers asks: "What is the balance between the head and the heart and what is their conversation? Is it possible that the language of exchange between knowing and loving is a construction of light and a unity of diverse elements?"

- a. "Head" and "heart" symbolize two ways of experience. What do you think these two ways are?

"Head" might mean logical thought – thinking.

"Heart" might mean the way you feel about things.

- b. Look at *Mondrian and the Prairie Landscape* (picture 143). To what does "Mondrian" in this title refer? Recall your study of this artist in Module 3, Section 1.

"Mondrian" refers to the Dutch artist who reduced landscape to patterns of lines and shapes.

- c. What spiritual message does the landscape form convey?

The landscape form because of its arrangement, often in horizontal bands of foreground, middleground, and background can suggest peacefulness and mystery.

- d. What landscape elements can you identify?

Some landscape elements might be fields and fences.

- e. What does the painting express about Rogers' beliefs in unity and light?

The painting suggests light as the symbol of a unifying force that will bring all nature together in peace.

3. Consider *Sunset Stillness*, 1966.

The painting suggests that light and unity of space are powerful symbols for Rogers.

- a. What seems to be the purpose of the dark painted frame around the central image?

The dark painted frame isolates the central image and creates a feeling of mysterious space.

- b. From what natural forms are the two oval shapes abstracted?

The two oval shapes may be abstracted from tree and cloud.

- c. How does the artist combine the elements of landscape and atmosphere?

The artist paints a foreground band, suggests a horizon, and arranges cloud and tree as related shapes. This organization causes the surrounding space to function as atmosphere.

- d. What spiritual statement about unity and light does this painting make?

This painting may suggest that all things have unity and that light reveals this unity.

- e. A mystic is someone who experiences deep and powerful feelings of awe, wonder, and mystery when contemplating nature or events. A Saskatchewan art curator once wrote: "The prairie makes mystics of us all." Show that you understand what this statement means by using Otto Rogers' works as examples.

You may use any examples. The abstract landscape forms and symbolic nature of Rogers' work suggests that the vastness of the prairie landscape filled him with feelings of awe, wonder, and mystery.

4. Otto Rogers' religious beliefs caused him to experience the mystical unity of all things. His paintings reflected these beliefs. Why could his paintings never be just descriptions of the landscape?

Rogers' paintings could never be just descriptions of landscape because he was painting the mystical feeling of the land and so used landscape forms as symbols.

Section 4: Activity 4

1. What was Brancusi's most significant insight into art?

"It is not detail that creates the work but rather the essential."

2. What goal did Brancusi set for his art?

"I worked hard to discover the means of more easily finding for each subject the key form that would powerfully sum up the idea of that subject."

3. How did the artist intend to achieve this goal?

The artist intended to achieve this goal through nonfigurative art.

4. Why did Brancusi realize that his art would have to be nonfigurative?

If only the essential form expressed the idea and if details were not important, then nonfigurative or abstract art would be the only way to make art meaningful.

5. Describe the manner in which the bird form is carved. Contrast the manner in which the human forms are carved. What seems to be the function of the pedestal?

The bird form is carved as a smooth abstract oval shape. The human forms are roughly carved and huddled together. The pedestal between humans and bird marks a distinction or separation between the forms.

6. Brancusi is making a symbolic statement in this work about the human condition. What do you think that statement is?

Perhaps the work suggests symbolically that human beings must struggle together to gain wisdom represented by the bird. The image also suggests the struggle in humans between body and spirit.

7. Look at *The First Cry*. What symbolic statement is Brancusi making in this work?

Perhaps the egg shape symbolized the completeness of creation.

8. How does this work reflect Brancusi's goal for making art?

This work reflects Brancusi's goal for making art in that the idea is expressed by the simplest shape possible with no pieces, no details.

9. Brancusi believed that a stone could be as full of meaning as anything it might be made to represent. Do you agree or disagree with this idea? Why?

Answers will vary. Refer to Brancusi's statement at the beginning of this activity for some ideas to support your argument.

10. Why would Brancusi carve multiple forms of this image?

A bird is a very complex shape and combination of shapes. No one essential shape or form can express everything about the idea "bird."

11. Compare this work with the earlier *Master Bird*. What differences do you notice? Which of the works seems closer to Brancusi's ideal for art? Why?

*The earlier work is somewhat less abstract. The **Master Bird** is composed of several shapes. **Bird in Space** seems closer to Brancusi's ideal for art because it is the essential form without texture or detail that expresses the idea.*

12. When *Bird in Space* arrived in the United States in 1926, there was a court case to decide whether the sculpture was a work of art. The United States Customs authorities, believing that this work was not art, but a piece of metal, demanded customs duties. Happily, art won, but only after an intense courtroom argument. Why or why not could such a case arise today?

Such a case would probably not arise today as people are much more accustomed to seeing abstract art.

13. Nearly all his life Brancusi worked on the bird-in-space-theme. In old age he said: "I am always working on it. I have not yet found it. It is not a bird, it is the meaning of flight."

- a. Why or why not do you think it possible that the meaning of flight can be perfectly and completely symbolized in a work of art?

The meaning of flight can probably never be realized completely in a work of art because it is an idea that has no single meaning for everyone.

- b. What might the meaning of flight itself symbolize?

The "meaning of flight" might itself symbolize a desire to free the spirit, to escape everyday struggles, to achieve ambition, etc.

14. Brancusi's search for the purity of the ideal significant form occupied his entire working life as an artist. He once said, "We cannot ever reach God, but the courage to travel toward Him remains important."

- a. How does Brancusi's art show this search and courage?

Brancusi's art shows this search and courage because he constantly tried to improve on the forms that would best symbolize ideas. He worked to make symbolic forms more and more simple.

- b. In what way is art an ideal symbolic language to express values and beliefs?

Art is an ideal symbolic language because it "speaks" through forms, shapes, lines, and colours which have no single meaning.

- c. Look again at the Brancusi works reproduced for this activity. Which of these works "speaks" most directly to your spirit? Explain why.

Answers will vary.

Section 4: Activity 5

1. Read the following paragraph written by Georgia O'Keeffe:

I have picked flowers where I found them – have picked up sea shells and rocks and pieces of wood where there were sea shells and rocks and pieces of wood that I liked...When I found the beautiful white bones on the desert I picked them up and took them home...I have used these things to say what is to me the wideness and wonder of the world as I live in it.¹

- a. What are some of the sources of Georgia O'Keeffe's images?

Flowers, sea shells, rocks, pieces of wood, bones, are all sources of Georgia O'Keeffe's images.

¹ O'Keeffe, Georgia. *Georgia O'Keeffe*. New York: Penguin, 1977. p. 71.

- b. Why would she collect certain found objects, but not others?

She collected the found objects that she liked, the ones that she could use as symbols.

- c. What did she intend these objects to symbolize?

She intended these objects to symbolize the "wideness and wonder of the world as I live in it."

2. Study the series of images produced by O'Keeffe from a Jack-in-the-Pulpit flower by turning to pictures 146, 147, and 148 in your *Art 31 Booklet of Reproductions*.

These paintings were done during the course of one year.

- a. How would you describe *Jack-in-the-Pulpit III* (picture 146)? What details and shades has the artist used?

Jack-in-the-Pulpit III, although somewhat abstract, shows many details of the actual flower. The shades are realistic.

- b. Now look at *Jack-in-the-Pulpit IV* (picture 147). What changes has the artist made in the image? How do these changes affect your response to the image?

The image is now in close-up. Details have been omitted. The design of the flower centre and the edges of the petals have been emphasized.

- c. Now study *Jack-in-the-Pulpit V* (picture 148). What differences do you notice between *III* and *V*? Between *IV* and *V*? How have these differences changed the way you see the painting? If you saw only painting *V*, how would you interpret the image?

Jack-in-the-Pulpit V is completely abstract. The emphasis is on the dramatic line design. No details of stems or leaves or stalk are evident. Between *IV* and *V* there is a difference in the degree of abstraction, with *V* having only the rhythm and dramatic design emphasized. If only *V* were seen the image would be seen as an abstract design.

- d. Study the sequence of paintings once again. Now write a statement about the process of abstraction.

A possible statement might be

Abstraction is a process of taking from a form the essential rhythm and design and expressing that essence through colour and shape.

- e. Which of the three images is the most powerful symbol? What do you think the symbol represents?

You perhaps have selected painting V. The symbol represents the beauty of the design and the living rhythmic energy of the flower.

3. In addition to the found objects, the clear landscape forms of New Mexico also inspired Georgia O'Keeffe. In the following paragraph the artist highlights the connection between the objective and the abstract.

It is surprising to me how many people separate the objective from the abstract. Objective painting is not good painting unless it is good in the abstract sense. A hill or a tree cannot make a good painting just because it is a hill or a tree. It is lines and colors put together so that they say something. For me that is the very basis of painting. The abstraction is often the most definite form for the intangible thing in myself that I can only clarify in paint.¹

- a. What is an objective painting?

An objective painting is one in which realistic objects and details are shown.

- b. What is an abstract painting?

An abstract painting is one that distorts, changes, or omits the realistic forms in order to emphasize design qualities.

- c. In what sense are all paintings abstract?

All paintings are abstract since whether they are realistic or not, they depend on the successful use of colours, shapes, and lines.

- d. What is it that Georgia O'Keeffe is trying to express in paint?

Georgia O'Keeffe is trying to express her spirit in her art... "the intangible thing in myself that I can only clarify in paint."

4. Look at *Red and Yellow Cliffs*. Reread the paragraph quoted in question 3 and apply it to this painting.

- a. What is objective about this image?

The forms of the landscape – hills, rocks, trees – are all objective, as are the colours.

- b. List all the abstract elements that you notice.

The design of the hills is simplified. Lines and shapes of rocks are stylized. The patterns of the small bushes are abstract.

- c. What does this painting communicate about landscape?

This painting communicates the power, the peace, stillness, and permanence of the landscape.

¹ O'Keeffe, Georgia. *Georgia O'Keeffe*. New York: Penguin, 1977. p. 88.

5. Turn to picture 150, Georgia O'Keeffe, *Winter Road*, in your *Art 31 Booklet of Reproductions*.

- a. What is objective about this image? What is abstract?

The path of the road seems objective. The line and shape of the road and the empty space surrounding it are abstract.

- b. Think about a winter road. List all the things that you see when you imagine a specific winter road. Make a rough pencil sketch of all the details you observe on a winter road.

Answers and drawings will vary. You may have mentioned the dark surface of the road, trees covered with snow, bare branches, snow banks, bare patches of ground, bushes, cars, cattle, or horses along the road.

- c. To what two elements has Georgia O'Keeffe reduced the experience of the winter road?

The two elements are the dark path of the road and the white of the snow in the fields.

- d. What does the painting *Winter Road* symbolize? What does the work communicate about the winter landscape?

*The **Winter Road** can symbolize a journey. The work communicates an idea about the simplicity and peacefulness of a winter landscape.*

6. Both Otto Rogers (Activity 3) and Georgia O'Keeffe found in landscape forms the symbols needed to express their beliefs. Rogers brought to the landscape the deeply held religious beliefs of the Baha'i faith. O'Keeffe found in the landscape the lines, shapes, and colours that could communicate the spiritual power of nature.

Carefully view and then compare the following two paintings.

Turn to picture 151, Otto Rogers, *Light Above* and picture 152, Georgia O'Keeffe, *Light Coming on the Plains II*, in your *Art 31 Booklet of Reproductions*.

***Light Above** shows three bands of colour in different values of green. The work suggests the vastness of landscape. The feeling is peaceful and mysterious. There are no details. All is calm.*

***Light Coming on the Plains** is a large deep blue oval shape with a light line across the horizon and a light area at the centre suggesting sunrise. The painting suggests a feeling of hope through the abstract symbol of dawning light.*

Section 4: Follow-Up Activities

Extra Help

Write a brief paragraph that begins: "Some outstanding works of twentieth-century art express spiritual values...(Use the information and some works presented in this section to develop your paragraph.)"

Answers will vary. Reread this section and the appendix and look again at the works to check your answer.

Enrichment

Take some time to contemplate your environment. Study the landscape. Look at the sky. Notice the details of trees, plants etc. Pick up any found object that you find interesting. Hold the object in your hand: It might be a rock, a plant, a discarded tool, a bone – anything. Now write down **only** what you see: shape, colour, texture, line, size, etc.

Think now of what that object could symbolize about something you believe, or something you feel about yourself or about your environment. Do a careful realistic sketch of your found object. Put in as many **observed** details as possible. Then do a second sketch of the object as a symbol. Finish the work by writing a short explanation about the symbolic use of your chosen object. You may, if you wish, complete your symbolic work as a painting. Use your Visual Journal for your answers.

Objects and paintings will vary.

Section 4: Assignment

You are applying for a \$10 000 scholarship to the New Canadian School of Advanced Studies in Visual Arts. You arrive at the school to take the scholarship exam. The first question for candidates is:

How can a work of twentieth-century art transmit spiritual values?

Refer to some of the paintings you studied in this section to develop your answer.

*Answers should emphasize the **symbolic potential** of art. Realistic images like the George Tooker paintings and Expressionist works like Rouault's can communicate spiritual values. Rogers, Brancusi, and O'Keeffe all use abstract images to express spiritual values. Students should refer to details from specific works by title and should specify what some of the spiritual values held by the artists might be.*

ART 31

Module 5

Science and Technology – Function and Meaning



Learning Facilitator's Manual



**Distance
Learning**

Alberta
EDUCATION

Cover Photo

Illustration 156.

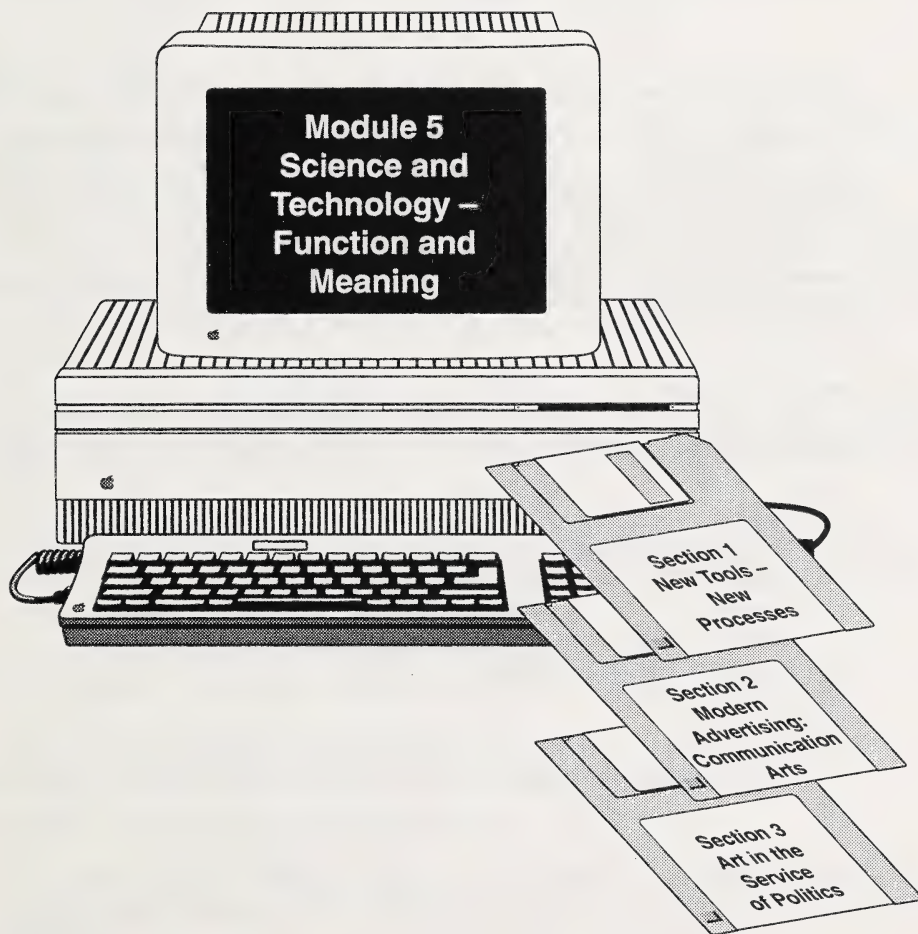
Computer Image created by Bill Lombardo.

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Overview

Images come from ideas. The ideas that inspired art changed in the twentieth century. New tools and processes became sources for image making. As the technology for making art develops and changes advertisers, politicians, and cultural groups take advantage of the power of art to sell their ideas and products.

In this module students will learn something about the development of new ways of image making. They will also explore the ways that images are powerful tools for advertisers.




Module 5 is made of 3 interrelated parts.

Evaluation

The student's mark in this module will be determined by the amount of work completed in the Assignment Booklet. The student must complete all assignments. In this module the student is expected to complete three section assignments. The assignment breakdown is as follows:

Section 1	40%
Section 2	30%
Section 3	30%
Total	100%

Note: Some images for study are located in the module booklets; some, students will have to locate in magazines or in their community; some are in the *Booklet of Reproductions*. When the  symbol appears, students may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked* are defined in the Glossary in the Appendix.

List of Resources

More information relating to the activities in this module may be found in the following resources.

Section 1

- Blunder, Marie and Godfrey, *Impressionists and Impressionism*
- Heller, Nancy G., *Women Artists*
- Hughes, *The Shock of the New*
- MacGregor, Hall, Bennet, Calvert, *Canadian Art: Building a Heritage*
- *Sightlines*. See Balla; Bontecou

Section 2

- Video laserdisc, *The Dream Machine*: Vol. 1, *The Visual Computer*, Vol. 2, *Computer Dreams*

Section 1: New Tools – New Processes

Key Concepts

- appreciate the imagery of speed and machines in art
- value the inventions and changing styles in art
- appreciate the use of modern materials and non-traditional processes in art
- understand that new processes and tools provide opportunities for artists to create non-traditional images

Section 1: Activity 1

1. Describe this work by Ingres, listing only what you see. Do not make any guesses or value judgements.

A naked man in profile holding a staff leans to the right toward a winged figure that is half animal, half woman. The male figure has a red drape over the right shoulder, his left leg is bent with the left foot resting on a rock. The left elbow rests on the left knee. The Sphinx figure is in shadow. The setting is a rocky cave. A male figure is in the distance framed in the cave opening. Colours are warm browns, red, and flesh tones. There is a small section of blue sky and distant landscape.

2. Consider the title and the painting and interpret it. What information do you have to have to interpret this title and painting? What mood, feeling, or ideas are communicated to you by the work?

*The title is **Oedipus and The Sphinx**. The painting shows Oedipus talking to the Sphinx. You would need to know who Oedipus is, what the Sphinx is, and what the legend is in order to interpret this work. Although there is something mysterious about the dark cave, the colours and pose seem calm.*

3. Now look carefully at the style of the painting, the technique, and colours in the work, as well as the subject matter. Discuss why this painting is an example of a traditional work of art.

This work seems traditional because it is painted realistically, the figures, setting, poses, and colours are all painted exactly. The painting tells a mythological story.

4. Describe the work listing only what you actually see.

A bridge shape makes a diagonal from the lower right corner to the centre. In the left distance the bridge shape is repeated. An engine is on the bridge right. Steam, clouds, and water are suggested.

5. Now interpret the work. What do you think Turner is attempting to express? What message is being communicated to you? What techniques does the artist use to convey this feeling, mood, or message?

Turner is perhaps attempting to express the combined energy of nature and of machine. The painting communicates a feeling of energy. The artist uses soft, mostly indistinct, edges.

6. Discuss how Turner's *Rain, Steam and Speed* and Ingres' *Oedipus and the Sphinx* are similar and how they are different. Include the differences you see in the two paintings by talking about

- colour selection
- application of colours
- textures; shapes
- use of lines
- atmosphere/mood/emotional response
- subject matter

The paintings are similar in choice of realistic colours. In every other way the paintings are different. Turner applies colours in a free, quick impressionistic way, his misty atmosphere, his subject matter deals with the experience of rain, steam, and speed.

7. Turner painted *Rain, Steam and Speed* over a hundred years ago. What details and techniques can you discover in his painting that would indicate his innovative and non-traditional approach to art and use of media at that particular time? Consider subject matter and visual presentation.

A non-traditional approach to art is the selection of a steam engine as a subject in art. Non-traditional also is the loose handling of paint and the indistinct shapes of steam, cloud, and water blurring one into the other.

8. You are a person living in a highly technological era. Look at the paintings by Turner and by Ingres. Which painting seems related to modern art? Which do you respond to more enthusiastically and why?

The Turner seems more abstract and so more closely related to modern art. Responses will vary depending on the work you choose.

9. Assume that you are Joseph Turner. You are explaining your concerns about machinery to a wealthy industrialist of the mid-1800s. Describe your concerns and tell how you expressed them in the painting *Rain, Steam and Speed*. What devices did you use to achieve this illusion of speed and movement?

Answers and explanations will vary. Devices Turner used to achieve an illusion of speed and movement are

- indistinct shapes
- blurring of colour
- sharp diagonal
- whirling directions

10. Make a list of specific modern inventions or recent technological discoveries which could be used as art subjects to communicate information about your culture, values, and beliefs.

Answers will vary. You might suggest rockets, airplanes, cars, rapid transit trains, computers, etc.

11. a. Choose one of these subjects to plan a sculpture, painting, or drawing using your ideas about that subject as content or theme. Make a list of the modern materials you might use to create this piece of art.

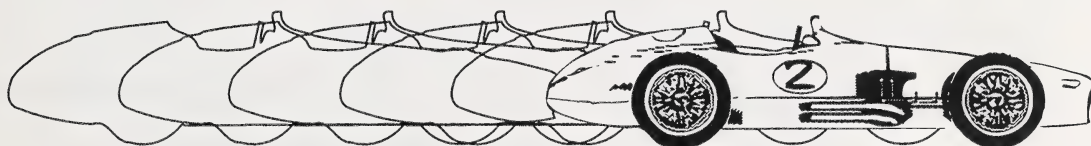
Choice and plan will vary. List of materials will also vary; you might include acrylic paints, computer drawings, light-weight metals, etc.

- b. Describe the modern art process and media you would employ to construct this work.

Answers will vary. You may mention abstract painting, or collage, or computer-generated images, or assemblages, or constructions.

Section 1: Activity 2

1. a. Look through magazines or newspapers and find a picture of a car, airplane, bird, or horse in profile. Tear or cut out this section.
- Glue this section of paper to a piece of cardboard which is not too thick. Now cut out the shape you have chosen.
 - Use a pencil and trace the outline of this shape on a piece of paper about six times. Ensure that each tracing **overlaps** the previous drawing. See the example that follows.



- Use two or three different colours and colour each enclosed space a different colour.

Drawings will vary depending on choice of subject.

- b. Describe the pace of the rhythm you have created in your work. Is it fast-paced, slow and easy, or progressive?*

Description will vary depending on your drawing.

2. Study Balla's painting carefully and compare it with the coloured drawing you just completed.

- a. Make a list of the similarities found in the two works.

Some similarities might be

- overlapped shapes
- impression of movement
- broken colour

- b. Explain how rhythm is created in Balla's work.

Rhythm is created by the overlapping of shapes, the breaking up of shapes and colours, and the variations of line directions.

- c. Describe the movement in Balla's work. Is it dynamic, progressive, or slow and easy?

The movement in Balla's work is dynamic and progressive.

- d. Apart from the repetition of shapes in the painting, what other elements has Balla included in the work to create this sensation of movement?

In addition to the overlapping of shapes, Balla has used images of overlapping sequences of movement by changing the position of the shapes, by breaking up the colour, and by emphasizing line directions.

3. Refer to Turner's *Rain, Steam and Speed* in Activity 1 of this section and compare it with Balla's painting.

- a. Describe the visual differences you can find between the two works.

Turner's shapes and colours are more blurred and indistinct. Balla's shapes are sharp and overlapped. Movement in the Turner painting is whirling like the energy of a storm. Movement in the Balla painting is more linear, like a flight of birds.

- b. Which work creates a stronger movement and why?

The Balla painting creates a stronger movement because the artist emphasizes the path of flight. Movement in the Turner painting is less focussed on a direction.

- c. Turner used a locomotive in his work and Balla used a bird. Explain how science and technology are reflected in Balla's painting. Can you name any other modern tool or equipment which can create an image like Balla's? List these modern devices.

Science and technology are reflected in Balla's depiction of movement and speed. Film and computer graphic programs can create an image like Balla's.

4. Look at Marey's photograph and Balla's painting carefully. From this comparison describe some of the ways photography has influenced artists and their art in the twentieth century.

The Marey work shows a movement sequence from right to left. Each change is shown by an altered position of the figure. The idea of showing movement by drawing a sequence of figures is an influence of photography and filmmaking.

Section 1: Activity 3

1. Describe how Picabia has used the following elements to create an impression of a mechanical object:

- line
- colour
- texture
- shapes

The following are possibilities:

- *line: lines are sharp and angular like machine parts*
- *colour: metallic, gold, and silver*
- *texture: metal textures*
- *shapes: solid, suggesting wheels, cylinders, and machine parts*

2. Refer to Turner's painting *Rain, Steam and Speed* in Activity 1 of this section. Turner's work is done with a traditional process using paints and brushes on canvas. Now look at Picabia's work which uses three-dimensional forms. Describe how Picabia's process differs from Turner's.

Turner's painting is an expression of the energy of rain, steam, and speed. Picabia's work is a design of abstract shapes that suggest machinelike parts.

3. Lee Bontecou was born in 1931 in Providence, Rhode Island, U.S.A. She uses metal, stained canvas, wires, and found objects in her art. Look at Bontecou's work (picture 156 in your *Art 31 Booklet of Reproductions*) and compare it with Picabia's (Illustration 159). What similarities can you find in each of the following:

- a. **Colour:** *Both artists use earth colours and warm tones.*
- b. **Shape:** *Shapes in both works seem abstracted from machines.*
- c. **Texture:** *The predominant texture of both works is smooth. Rough textures are used for special patterns and accents.*
- d. **Line:** *Curved and angular lines are found in both works.*
- e. **Subject matter:** *Both artists are taking subject matter from modern technology. Bontecou's work suggests gears and machine parts; Picabia uses a neon-light design.*
- f. **Material:** *Both use actual machinelike parts.*

4. Look at the materials and objects in Bontecou's assemblage. Can you identify these objects? Make a list of the industrial artifacts in her work which are in common use today.

The objects appear to be saw-tooth parts, gears, rope, parts of nuts and bolts, scraps of metal. The meshing gears and metal parts are common.

- Imagine that you are an art critic. You are writing an article about this assemblage by Bontecou. Explain to your readers how technological developments may have influenced the artist in the creation of this piece.

Answers will vary. You should point out that machine-designed metal parts are a technological development.

- What elements of art are used in this work? How does Bontecou use these elements to create harmony or unity in her composition?

The elements of art are emphasis, contrast, rhythm, and balance. These create harmony, for the patterns are arranged in a rhythm which circulates and supports the emphasis given to the large oval shape with "teeth."

- In this composition, Bontecou has incorporated fibres, fabric, and metals. Look carefully at the joints and seams of the forms in the work. Describe the processes and tools she might have used in assembling her art.

She may have used welding rod and welding tools, hammers and nails, industrial staplers, blowtorch, screws and screwdrivers, and glue gun.

- Assume that you are an archaeologist in the future. You have unearthed Bontecou's work and examined it carefully. You prepare a report about the artifact and the culture that produced it. Write a paragraph describing the technological ability and interpreting the social values of this culture.

This answer will be imaginative on your part. Try to relate the details of the work to your answer.

- Refer to Ingres' painting in Activity 1 (picture 153 in your *Art 31 Booklet of Reproductions*) and compare it with Bontecou's assemblage. What reasons can you give for the drastic change in imagery, tools, and processes in the creation of these two artworks? You may wish to refer to a social studies text regarding social, industrial, scientific, and technological developments.

Some points you might consider are

- legends and myths from the ancient world do not inspire modern artists
- technological developments have provided new ways of making art
- twentieth-century artists are more interested in experimentation

Section 1: Activity 4

- What instruments of war are reflected in Léger's work?

Soldier's helmet, gun, and bullet shapes are instruments of war that are reflected in Léger's work.

- Léger said of his war experience "I was dazzled by the breach of a 75 millimeter gun...the magic of light on white metal. This was enough for me to forget the abstract art of 1912-13." How is this insight evident in Léger's work? How does he achieve this metallic effect in his work?

The shapes in Léger's work are solid and sharp. Many of the shapes are cylindrical with bright, dramatic highlights like the effect of light on metal.

3. Refer to Balla's work in Activity 2 and Picabia's in Activity 3 of this section. Explain the similar attitude of Léger's work which is reflected in Balla's and Picabia's.

A similar attitude is perhaps the perception of machines and movement as suitable subjects to express twentieth-century experiences.

4. What visual similarities are found in Léger's and Smith's works? Consider shapes, forms, lines, textures, and materials.

Both artists use sharp, clear, shapes that suggest, or are, metallic parts. Lines are sharp and angular in both works. Léger suggests metallic textures and materials. Smith uses stainless steel.

5. Observe David Smith's sculptures. How would you describe the process of creating these works? Would it be a traditional process of carving or a contemporary process of assembling? Explain. What kinds of tools would he use in this process?

David Smith would use the contemporary process of assembling. The images show large blocks of stainless steel arranged in three different processes. Tools would be welding torches.

6. Describe the possible technological process you think Smith probably uses to hold these forms together.

The steel blocks would probably be cast metal. The blocks would be assembled and welded together.

7. Now go back and look at Picabia's *Very Rare Picture Upon the Earth* in Activity 3 of this section. Again there are approximately 60 years separating Smith's sculptures and Picabia's work. Compare the two works and discuss how the process used in the creation of these works is similar as well as different.

The works are similar in that both are abstract, both use shapes that suggest machine parts. The Smith work is a monumental sculpture. Picabia's is a painting.

Section 1: Activity 5

1. Examine Pfaff's wall sculpture carefully. Look at its measurements. It is quite large. Make a list of the materials used in her work.

Materials used in the work are metal, wood, plastic, screening, and tubing.

2. Consider the variety of materials used in this work. This required a variety of processes in the construction of this sculpture such as additive and subtractive processes. Identify areas where she has used a subtractive process.

Subtractive processes were used to make the hollowed-out forms, the holes in the shapes. Cutting away and opening up are subtractive processes.

3. Explain how the additive process was employed.

The additive process was used to join all the pieces together: joining with nails, glue, bolts, welding.

4. In applying these processes to her work, Judy Pfaff would need to use a variety of tools and materials to hold these forms together. What modern tools and materials would she need to construct this piece?

Casting, welding, assemblage, and construction would all be used to make this piece.

5. Although this work is static and fixed to a wall, there is a dynamic movement felt in the work. Explain how Pfaff has created this dynamism by talking about the following:

- Forms/shapes:** *The shapes are similar, but have great variety. They are overlapped and organized in a three-dimensional pattern that repeats shapes and lines.*
- Lines:** *Lines are controlled by the wire circles, the edges of shapes like the "A" and the pattern on the round shape on the lower right create additional excitement.*
- Colours:** *Colours are vivid and repeated.*
- Composition:** *The composition has an area of emphasis around the "A" shape. Unity is created by the similarity of round shapes. Contrast is created by the variety of sizes, by patterns, by the "A" figure.*

6. Pfaff has titled her work *Apples and Oranges*. How are these words reflected in her composition? How has she used colours to extend this association with apples and oranges?

The colours are warm reds, oranges, yellows, and greens. The letter "A" relates to apples. All the circular forms and shapes relate to the shapes of oranges and apples.

7. There is an old saying: "You cannot compare apples with oranges." Explain how this sculpture is a play on words by talking about the shapes, the colours, and what they might symbolize.

The shapes and colours in this sculpture, the suggestion of bowls, and closed and open forms might symbolize a mixture of open form "O" and closed form "A."

8. Examine the work carefully. Look at the shapes and colours. How do you feel when you look at it? Does it make you happy, sad, energetic? Make a list of adjectives which would describe your feelings about this work.

Answers will vary.

9. Although Scott's work is not so complex as Judy Pfaff's that you looked at previously, there are certain similarities. Describe the use of media and processes which are common to both works.

Both artists use the process of assemblage and construction and a variety of materials – metal, wood, and paint.

10. Identify the areas in the work where references to scientific technology are evident. What symbols does Sylvia Scott use to make these references recognizable in her work?

The diagrams along the bottom of the work suggest computer-generated graphics.

11. Explain why it would be impossible to create a work like Chryssa's in the late 1800s. Think about technology at that time.

In the late 1800s materials like neon lights and plexiglass would not have been available to artists.

12. Chryssa moved to New York City in 1955. New York is a very large and densely populated city. Have you ever visited a large city? Can you remember what you saw? Discuss how a large city and its environment might have influenced the development of this work. Consider billboards, advertisements, signs, and patterns of movement.

***That's All** with its circuit board and patches of neon light that resemble parts of letters and drawings suggest billboards and advertising signs.*

13. Explain how Chryssa's work, *That's All*, is different from the works you have previously looked at in this section. You may talk about materials, energy, safety precautions, and source of colour.

Chryssa's work differs from the others in that it uses neon light as its major material and source of colour. Because of electrical power as the source of the colour, safety precautions would be different.

14. How is rhythm created in this work? Describe the pace of the rhythm as your eyes move from shape to shape. Is it regular, progressive, fast, or slow and easy? Explain why this is so.

The rhythm in the painting is created by the arrangement of small rectangular blocks of primary colour. The rhythm is progressive and irregular as the colour blocks change in size and arrangement.

15. Imagine yourself flying over New York City or standing atop a skyscraper looking down at this bustle of automobiles at night. There are stop lights at the intersections of streets, neon lights flashing, and street lights ablaze. Discuss how the colours and shapes used in Mondrian's work might reflect the rhythm of moving cars from this bird's eye view.

From a bird's-eye view the rhythm of moving cars might resemble an irregular arrangement of coloured blocks moving along intersecting horizontal and vertical pathways.

16. If you live in a city, visit your city planning office and look at the town plan or look at a road map. If you live in a rural district obtain a city map of Edmonton or Calgary. What are the similarities between the map or plan and Mondrian's work?

Similarities between a city map and Mondrian's work would be the grid pattern of wide lines that mark out city streets.

17. Although Mondrian uses a traditional process in his painting and Chryssa's is an innovative sculpture, both works might be influenced by the same city. Make a list of technological developments found in a city which might be influential in the creation of Mondrian's painting.

Technological developments found in a city that might influence Mondrian's image could be controlled traffic lights that create a stop-and-go rhythm, the planned street grids, the variety and similarity of the shapes of cars, trucks, buses, trains, etc.

Section 1: Activity 6

1. Observe the shapes, lines, and structure of the work. Describe how these elements reflect the technology of your time.

All these elements suggest the shapes of grids, fans, or motors that might symbolize power-driven machines.

2. Alice Ayccock used steel, sheet metal, heating coils, fluorescent lights, motors, and fans. All these materials require different processes in the assembling of the work. Explain the technological processes which might be used to assemble these materials.

Technological processes used might be casting, welding, electrical hook-ups.

3. *The Savage Sparkler* is a kinetic metal sculpture that incorporates a moving fan and lights. Imagine all these elements interacting with each other. Feel the force of the wind, the heat from the lights, the vibration of metal against metal sounds. Make a list of places where you might experience these sensations.

Answers will vary, but possible answers could be car wash, machine shop, car manufacturing plant, airplane runway, etc.

4. Look at the title, observe the materials used in the work, and imagine the sensations from this work. What might the artist be telling you about our industrial and technological era? Our cities?

The artist might be commenting on the many sources of power that operate our cities and contribute to modern life. (Other answers are possible.)

5. Look around your home and find objects that are examples of technological developments: parts from old television sets, radios, bits of copper wire, pieces of aluminum foil, metals, electrical parts. Imagine you are a famous artist. You are asked to use these found objects to create a sculpture to be placed in a time capsule for future generations. This sculpture will express the technological developments of your time and your society's values and culture.

Choose six objects and describe how these objects that you have incorporated into your sculpture are expressions of technological developments of your time, your society's values and culture.

Answers and explanations will vary.

Section 1: Follow-Up Activities

Extra Help

1. What machine do you think made these individual sections? What clues led you to this conclusion?

A camera made these sections. The pieces are similar sizes and shapes. Each piece is a photograph.

2. Refer to Jules Etienne Marey's, *Chronophotograph* in Activity 2 of this section. Do you see any similarities? What are the similarities between Hockney's work and Marey's? How are they different?

Similarities: Both artists show a sequence of motion in their works.

Differences: The Marey work is a linear sequence moving right to left. The Hockney work is not linear. It is a multiple view of an experience of time in a studio.

3. Discuss why this process used by Hockney is different from a traditional painting done with oil paints and brushes on canvas. Consider the media and processes.

Hockney took many pictures of all the parts of a studio, of everything he would see including his own feet. The pictures were then arranged in a collage with an irregular outside shape to suggest a complete experience.

4. Discuss how Hockney has humanized the technological process employed in this work. You may talk about
 - the conception of the project
 - the recording of the individual parts
 - the actual arrangement of the composition by the artist
 - the image
 - the spatial character of the work
 - your perception of things in the work

David Hockney has used the technology of the camera to provide multiple images of a single experience. The selection of details, the arrangement, the suggestion of space and time are all controlled by the artists. The image is broken into many segments showing details of floor, table, paints, brushes, people, paintings. The composition is arranged to provide an image of a segment of time.

Enrichment

1. View a movie produced in the 1930s or 40s as well as a most recent film. You may rent a videocassette or check your local television guide. If this is not possible, you may find an old photograph and a recent one you might have taken. Compare the two images and make a list of differences between the two works. Consider the following:
 - colours
 - subject matter
 - special effects
 - clarity of the image
 - costumes
 - set design

You may have noticed a marked difference between the works you have looked at.

Answers will depend on the works you looked at.

2. a. Each year the Academy of Motion Picture Arts awards an Oscar for "Special Effects." Artists are employed to design and create the special effects. Make a list of five films you have seen that you consider to be innovative in special visual effects.

List of films will vary.

- b. Write a paragraph describing some of the ways technology has improved the motion picture arts.

Answers will vary. The following are some points to include:

Technology has made close-ups, moving sequences, and special effects more and more powerful. Cameras can simulate outer space, inner space, unusual creations, textures, and colours. Film cameras can slow or speed action and can be programmed by computers. Computer animation can be used to create special effects that could not otherwise be done.

Section 1: Assignment

In the mid-1950s, Robert Rauschenberg introduced some works which he called "combine" painting. He incorporated objects such as newspapers which might have accumulated on his studio wall – scraps of wood, vinyl, and found objects. In the 1960s he and many other artists began to use silkscreen (also called serigraphy) to produce images derived from the daily press or from motion pictures.

Look at Rauschenberg's work, picture 160, *Junction*, in your *Art 31 Booklet of Reproductions*.

1. Rauschenberg's work is made with oil paints, silkscreened ink on metal and canvas. He has combined traditional materials and processes with technologically developed media such as silkscreen. Try making a composition using Rauschenberg's style. The materials you will need can be found around the home.

Follow these steps to make your composition:

- a. Paint a 50 cm square of cardboard, wood, or masonite with two coats of white latex paint. Be sure to let the first coat dry before applying the second.
- b. Tear a large picture, preferably in colour, from a magazine. (Magazines which are printed on stock with a clay coating work best for transfers.)
- c. Prepare a small amount of glue as follows: 4 teaspoons white glue to 1 teaspoon water and stir.
- d. Use a brush to apply some of this glue mixture to the picture surface you have chosen from the magazine. Be sure to spread it over the entire surface.
- e. Press the picture, glue side down, to the prepared cardboard/wood/masonite. Gently rub the back of the picture with the palm of your hand for about two minutes.
- f. Lift the paper from the printed cardboard/wood/masonite. You should have some of the magazine image transferred to the painted surface. Use pencil crayons or pastels to fill in the areas which are not too distinct in the transfer.
- g. Combine some other found materials (e.g., metal, fabric, leather, toy wheels) into the composition by gluing or stapling. Keep in mind the Principles of Design* to create a unified whole. When you are finished, the format of your design should not have any straight edges at the borders.
- h. Use oils, acrylics, tempera, pastels, or pencils to complete and to unify your composition.
- i. Either take a photograph or make a sketch of your design and place this and a written description on the response page provided.

Answers will vary. Be sure explanations reflect an understanding of the use of modern materials and processes in the creation of art.

2. You show your finished composition to a friend who is perplexed at this image. You explain why today's artists use modern materials, processes, and new symbols to create art. Write a paragraph describing what you would say.

Compositions and descriptions will vary. Check the work against the images provided for this section. Note especially the work of Alice Aycock, David Hockney, and Robert Rauschenberg.

Section 2: Modern Advertising: Communication Arts

Key Concepts

- realize some of the many uses of graphic design
- learn ways to make graphic signs more effective
- discover how companies establish an identity through graphic symbols
- analyse the design of letters as part of effective graphic communication

Section 2: Activity 1

1. a. Review the categories and the kinds of entries that are classified in each sub-section. What is the distinction between the **advertising** categories and the **design** categories?

The advertising categories are directed to selling through magazines, newspapers, posters, radio, and television. The design categories are focussed on images: reports, trademarks, packages, posters, book covers, displays, menus, greeting cards.

- b. Both sections are juried. Who might be invited to sit on the advertising jury? Who on the design jury? What qualifications might be required for each section?

Heads of advertising firms, television producers, and company directors might sit on the advertising jury. These people would need to know what images and messages "sell." Commercial artists might be on the design jury. These judges would have to know what images are good designs.

2. In the category **Company Literature** you see "catalog." Many companies rely on mail order business and so the catalogue that they distribute to their customers is very important. Find a catalogue – you may receive several at your home or there may be some in your school. Select one page that you find particularly attractive. If you cannot find a catalogue, use the page provided in the Appendix following question 2 in Activity 1 of Section 2.

Answers will vary depending on the catalogue chosen. If you use the catalogue page provided that follows this question, you should note the following:

- a. What images are presented?

Images of different Latin percussion instruments are shown. The images are shown in close-up so that details of design can be seen.

- b. How are the images arranged on the page? Comment on the spatial relationships.

The images are arranged in a block down the left-hand side of the page and the print is in a block down the right.

- c. How much information is given about each product?

The images show the design of each instrument, the special kind of shape with the possibility for sound production, and the relative size to the human hand. In the printed column description, use, and price are provided.

- d. Using your own, or the provided catalogue page, place a piece of lightweight paper over the page and outline the layout. Don't bother with details, just outline the shapes of the images and outline the text as a block. Look at the layout. Do any other arrangements suggest themselves to you? What decisions about shape arrangements did the graphic artist make to design this page?

The graphic artist had to organize the instruments and direct camera angle and lighting to reveal the detailing and to show the unique characteristics of each instrument, arrange the photographs to balance the block of type, choose colours, and make the page eye-catching.

Section 2: Activity 2

1. Each of the preceding trademarks has won an international award. Analyse the marks. The first one has been done as an example to guide your response.

In your analyses, try to connect meaning and symbol.

- a. Mark for Hermesen Design Associates, Inc.

The artist used the electronic pricing scale that appears on packages as the identifying symbol. The letter "H" worked into the design identifies the **name** of the company. The symbol is a **direct reference** to packaging, which is the work of the company. Since the electronic scale is familiar to anyone who shops at a supermarket, this symbol is easily identified.

Analysis of trademarks:

The Hermesen design has already been analysed as an example for you.

- b. Mark for IBEX

The ibex is a wild mountain goat. The stylized Ibex is a symbol for information in Greek mythology.

- c. Dallas Art Center

The large "D" stands for Dallas. The opening in the "D" looks like a mark made by a paint brush. This mark connects the symbol to the idea of an art centre.

- d. Lexitech, Inc.

The tree is clearly a computer drawing. The words "laser learn" relate the symbol to the company's purpose. A tree is a symbol of knowledge.

- e. The Museum of Modern Art

The logo is like a billboard giving place, year, and topic for exhibition.

f. David Kenik Photography

The top of the mark symbolizes a city skyline thus connecting architecture – buildings. The series of white blocks along the bottom symbolize the holes in the edges of a row of film.

g. Family Dental Center

Three stylized toothbrushes are arranged to resemble a family grouping: father, mother, child.

h. E Squared Inc.

The abstract symbol of interlocking dark moving to light suggests a transfer of energy. The interlocking shape is like a coil or a radiator.

i. Legname/Bermann

The piece of film casts a shadow, it is arranged to look as if in motion. The company title in white letters is arranged to resemble the holes in a roll of film.

j. T.G.I. Friday

The simple line drawing symbolizes bartending through bottles and glass. The top of the glass and bottom of bottles are designed like the Olympic rings.

k. Marten + Mohr Associates Inc.

The shape of the logo is abstracted from the design of a computer disc. The association between symbol and company would be clear to anyone who uses a computer.

l. Claytrade

The spiral line suggest the movement of a potter's wheel. The white heart at the centre can symbolize the personal care of handcrafting.

2. Look back at your assignment for your least-liked vegetable in the Module 2, Section 3 Assignment Booklet. Your company which markets the vegetable now needs a more up-to-date trademark. Use the knowledge you have gained from analysing the award-winning marks to design the new trademark. Decide whether you want to use a direct reference to the product, or to the name of the company, or to a symbol or sign that might relate to the vegetable. If you decide on a symbol sign you will need to do some research on the history and uses of your chosen vegetable.

Answers and designs will vary. Review the logos you just analysed. Check also the sample analyses for question 1 of this Activity.

Section 2: Activity 3

1. Turn to picture 161, Car Emblems in your *Art 31 Booklet of Reproductions*. Then carefully read the following explanations and try to match the emblem with the idea.

- | | | |
|----------------------|-------------------------|--------------------|
| a. <i>Porsche</i> | e. <i>Mercedes-Benz</i> | i. <i>Ferrari</i> |
| b. <i>Lotus</i> | f. <i>Chevrolet</i> | j. <i>BMW</i> |
| c. <i>Mercury</i> | g. <i>Peugeot</i> | k. <i>Sterling</i> |
| d. <i>Alfa-Romeo</i> | h. <i>Rolls Royce</i> | |

2. From your study of graphic symbols, what do you consider to be the essential skills and knowledge a graphic designer should have?

A graphic designer must know the principles of art and design, must understand the language of symbols, must be able to simplify forms and use lettering in design, and must be skilled at translating idea into image.

3. Which of the car emblems do you think most effective for combining design and meaning? Explain why you made this choice.

Answers will vary depending on your choice.

Section 2: Activity 4

Analyse the design elements that made these award-winning posters for 1987. Use the following headings for your analysis.

Symbolism of images: Are the references direct or are they by association? If direct, to what do the images refer? If by association, to what do the images refer?

Organization of shapes (Layout): Using only outline shapes, do a graphic analysis in a simple sketch of the way the major forms are organized. Include the type as a block-shape.

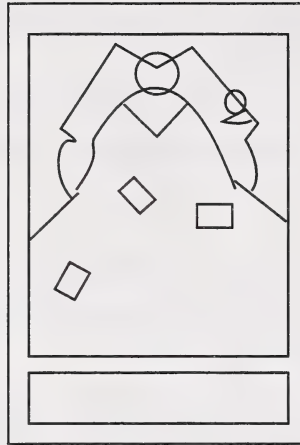
Colour plan: Describe the choice of colour the artist used. What effect do these colours create?

Message: What message does each poster communicate?

1. **Pennsylvania Renaissance Poster** (picture 162):

- *Symbolism of images: Images are by association. A stylized Queen is the symbol for the Renaissance faire.*

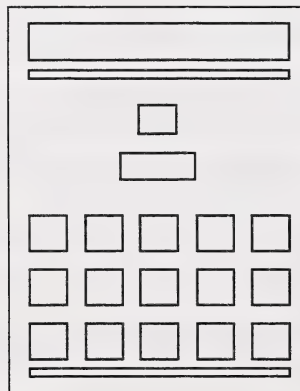
- *Layout:*



- *Colour plan:* Dark red, orange, blue, and white on a dark ground. White letters on a dark ground.
- *Message:* The Pennsylvania Faire will have a Renaissance theme.

2. Academy Theatre Poster:

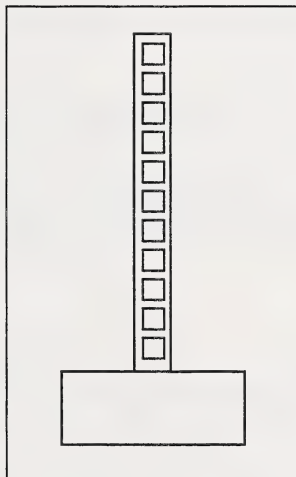
- *Symbolism of images:* The images are by association. They show stylized designs of hands clapping and a single bird.
- *Layout:*



- *Colour plan:* Red, yellow, blue, and purple on a black ground.
- *Message:* Suggests the joy of attending theatre. The bird symbolizes the spirit.

3. Brigham Young University Poster:

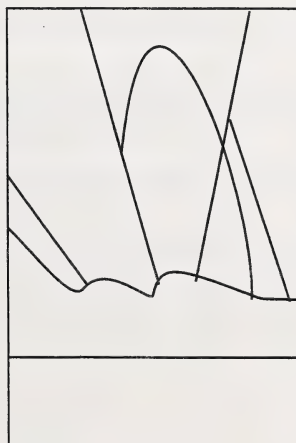
- *Symbolism of images:* The images are by association. They show bread, "bucks," clam, chicken feed, lettuce, dough, fins, skins, wampum, suggesting there is something of everything at this University.
- *Layout:*



- *Colour plan:* Yellow print and pale yellow, purple, brown, orange on a black ground.
- *Message:* Brigham Young University has a course for everyone.

4. Hollywood Legend and Reality Poster:

- *Symbolism of images:* Images are by association. The stylized fancy car, the stoplights, the embedded figures, the large abstract set all suggest glamour and excitement.
- *Layout:*



- *Colour plan: Rose, orange, greys, and dark blue on a dark grey ground; black letters on grey.*
- *Message: Hollywood is a place of excitement, glamour, and bright lights.*

Follow-Up Activities

Extra Help

1. Plan a poster to announce a summer fair that will be held in your community. Study the poster examples in this section and the letter designs provided. Select the images you will need, simplify the shapes, and match the lettering to your overall design. Plan the layout for your poster. Try several possibilities. Select the most effective design and complete it in colour. Use your Visual Journal for planning and for your final work. Place your finished poster in your Visual Journal.

Posters will vary.

2. Analyse your poster using the same headings as you used to analyse the award-winning posters in Activity 4. Compare your poster to one of the examples. In which category – symbolism, organization, colour plan – do you think your poster is most successful?

Use the format you used for analysing the posters in Activity 4 to analyse your poster.

Enrichment

Do one or both of the following.

1. You and three friends have organized a small company to sell animated puppets for children's theatre. The puppets are modelled on small furry animals. While the puppets are hand-operated, the eyes and ears move by programmed remote control. Select a name and design the trademark for your letterhead and envelope.

Designs will vary. Do your company name and trademark convey the message you intended?

2. If you have access to a laserdisc player, view *The Dream Machine* video laserdiscs, Volume 1, *The Visual Computer* and Volume 2, *Computer Dreams* to see examples of computerized promotional images. Check with your Learning Facilitator for the availability of these laserdiscs.

*By viewing **The Visual Computer** and **Computer Dreams** you will see a variety of computerized promotional images.*

Section 2: Assignment

You have been selected to organize the jury for the Annual Design Competition announced at the beginning of this section. Your job is to establish the qualifications for the jury members and to set the standards for judging **Trademarks** and **Design Posters**. Design the qualifications sheet and the standards statement for this international event.

The qualifications sheet for the selection of jury members might have some of the following statements:

Applications are now being accepted for jury members for the Annual Design Competition. We are looking for people who

- *have at least 5 years experience in design advertising or marketing*
- *have a portfolio of not less than 12 successful works published*
- *have an advanced degree or diploma from an accredited design or art school*
- *have at least one award-winning design*

Heads of successful design firms are also eligible.

The following is a possible standards statement:

All work submitted must be original, must exhibit advanced design skills, must be in final form: finished and in colour.

Planning sketches are not acceptable. Exact sizes requested for each category must be met.

Students will, of course, invent a variety of requirements and statements.

Section 3: Art in the Service of Politics

Key Concepts

- identify the idea or cause represented by some designed images
- understand the power of visual images to persuade and evoke feelings by exaggeration or distortion
- use a more critical approach to the visual messages you receive

Section 3: Activity 1

1. When Hughes talks about “propaganda by monument,” what do you think he means?

Monuments are highly visible symbols of power. A state can commission spectacular buildings and monuments that express power and wealth. This expression of national identity and aims is “propaganda by monument.”

2. Why were the monuments envisioned by Lenin and Lunacharsky never built?

Russia had no spare bronze, steel, or manpower so the monuments were never built.

3. Artists were employed by the state to make decorations, slogans, and posters promoting the Revolution. You can't read the message in the poster *Then and Now*, but you can detect its meaning because the imagery is direct and simple. Write an interpretation of the two halves of the poster that explains why it might persuade people to support the Revolution.

The left half of the poster shows large, powerful, uniformed figures of workers; the right half shows the people in power marching together. The poster urges people to freedom through revolution.

4. Why would the Revolutionaries take control of the Russian art schools?

The Revolutionaries recognized that art is a powerful form of propaganda. Art expresses feelings, ideas, and moods through images accessible to people and so influences action.

5. What does the reference the "Bauhaus of Russia" mean?

The "Bauhaus" refers to an influential German art school that trained artists, designers, craftspeople, and architects. "Bauhaus of Russia" means that the school would control the expression of ideas in images.

Section 3: Activity 2

1. What central image does this mural portray? What activity is taking place?

The central image shows two active black-shirted figures. The figure on the left appears to be destroying a red flag, while the figure on the right appears to be raising a black one.

2. What symbols can you locate in the mural? What do these symbols suggest?

The flags are symbols. A building on the right appears to be burning. The grey circles suggest an army on the march. The agitated lines and red circles are also symbolic. These symbols probably suggest revolution.

3. The style of this mural was very modern in 1919. You will notice something of Cubist and Futurist techniques. Why would a modern art style seem suitable to promote a Fascist government?

The Fascist government wanted to sweep away everything connected to the old order and to the former government. A modern art style would help them express newness.

4. Look at the stone sculpture by Marino Marini, *Italy in Arms* (Illustration 170) and the facade of the exhibit hall *Mostra della Rivoluzione Fascista*, (Illustration 171). How would you describe the style of this building and the sculpture?

The style of the building and sculpture is smooth and stylized. The building has machinelike parts. The sculpture is somewhat abstract. Both are immense. The building is dark and heavy.

5. What political “message” do these two works express?

The size, colour, and style all express might and power.

6. The mural was painted in 1919, the cultural fair exhibition hall and sculpture were completed in 1933. What seems to you to be the major difference in the spirit of these works?

The mural is full of energy and motion. The exhibition hall is dark, massive, and solid. The mural expresses force through dynamic lines, broken shapes, and colours. The building expresses force through powerful vertical shapes.

7. Newspaper photographs often show the intense action of a demonstration, confrontation, or rally. The pictures of dynamic, forceful movement of groups of people often give the same feelings of violence you see in this mural.

Collect a series of news photos from newspapers or news magazines that depict people in a highly emotional state. Make a montage to express your strong feelings about a current political issue. Add drawn lines, colours, lettering, slogans, or parts of headlines to underscore your message. Place your montage in your Visual Journal.

Montages will vary.

Section 3: Activity 3

1. In what way would a building of such size promote unity?

This building would promote unity because all the Nazi party members could assemble within a single space.

2. Consider the height of the roof and the seating capacity of the proposed *Berlin Dome*. What might happen to a person’s sense of individuality in such a building?

The building would be so big that a person’s sense of individuality would probably be lost or at least diminished. A person would be swept up into a group identity.

3. Write a short paragraph in response to the following:

- Recall your last experience in a huge crowd of people (a parade, hockey game, rock concert, ceremony, or fair).
- How did the crowd affect your sense of being an individual?
- What did you notice about your response to the performer(s)? How was your response influenced by the group? By the environment?
- If you were going to make a visual image of your feelings as part of that crowd, what format would you choose? (Materials, medium, size.)
- What symbols would you select that would convey your sense of yourself in that situation?

Answers will vary depending upon the experience chosen.

4. Make a version of your visual image in your chosen format. Attach the paragraph that gives a written description of your artwork. Place your finished work in your Visual Journal.

Images will vary.

5. a. What architectural details do you observe that are similar to the *Mostra della Rivoluzione Fascista*?

Architectural details observed are the size, the plain surfaces, the emphasis on vertical lines and sharp angles, and regularity.

- b. What is the over-all effect of the reviewing stand?

The over-all effect of the reviewing stand is one of power and grandeur. The stand symbolizes the absolute authority of the state.

- c. Write a concluding statement about monuments and power.

A concluding statement might be similar to the following:

Monuments can symbolize the power of a state, or nation, or ruler.

Section 3: Follow-Up Activities

Extra Help

1. What are the most important elements in this composition?
2. How do you react to the visual presentation of the material? Favourably? Unfavourably? Explain your answer.
3. Do you think this image is propaganda? Why or why not?

1., 2., and 3. Answers will vary depending on the poster chosen. You should apply insights you gained from working through this section.

Enrichment

Often when government agencies introduce new services or programs they develop information and publicity campaigns that advertise the new programs to the public. Canada Post, Revenue Canada, Alberta Health Care, and Employment and Immigration Canada use the mass media to inform the public about changes in prices, policies, or programs.

The Provincial Minister of Homework has declared that a new program for submitting completed assignments will come into effect next September 1. The new, shortened homework form will allow all students to complete their homework assignments for an entire year in the months of October and April only. Since these changes will cause much confusion for teachers, a training program will be developed, and all teachers will be encouraged to attend.

Map out the advertising campaign that will explain, in attractive, attention-getting television and printed ads, the virtues and procedures of this new program. You should note that the government hopes to obtain student votes by this action.

Responses will vary. Set your imagination free!

Section 3: Assignment

Turn to picture 166, Max Beckmann, *Departure*, in your *Art 31 Booklet of Reproductions*.

Max Beckmann, a German painter, responded to the cruel violence of World War I (1914-18) in which he served. *The Departure* is an allegory with political overtones.

Throughout the 1930s and 1940s Beckmann continued to develop his ideas of coloristic richness, monumentality, and complexity of subject. The enriched color came from visits to Paris and contacts with French masters, particularly Matisse and Picasso. However, his emphasis on literary subjects having heavy symbolic content reflected his Germanic personality. The first climax of his new, monumental-symbolic approach was the large triptych, *Departure*, 1932-33. Alfred Barr described it as "an allegory of the triumphal voyage of the modern spirit through and beyond the agony of the modern world." The right wing shows frustration, indecision, and man's self-torture; in the left wing, sadistic mutilation, man's torture of others. Beckmann said of this triptych in 1937: "On the right wing you can see yourself trying to find your way in the darkness, lighting the hall and staircase with a miserable lamp dragging along tied to you as part of yourself, the corpse of your memories, of your wrongs, of your failures, the murder everyone commits at some time of his life – you can never free yourself of your past, you have to carry the corpse while Life plays the drum." Also, despite his disavowal of political interests, the left hand panel must refer to the rise of dictatorship that was already driving liberal artists, writers, and thinkers underground.

The darkness and suffering in the wings are resolved in the brilliant sunlight colors of the central panel, where the king, the mother, and the child set forth, guided by the veiled boatman. Again, Beckmann: "The King and Queen have freed themselves of the tortures of life – they have overcome them. The Queen carries the greatest treasure – Freedom – as her child in her lap. Freedom is the one thing that matters – it is the departure, the new start."¹

¹ From *History of Modern Art*, H.H. Arnason, 2nd Edition. Harry N. Abrams, Inc. publisher, New York. Copyright 1976 by Editor S.A. Lausanne.

Other famous works of twentieth-century art are perceived to have very powerful, international political importance. Here are two examples that like the *Departure* are monumental (huge in scale and complexity):

- Judy Chicago's *Dinner Party* (see pictures 127, 223 and 224 in the *Art 11 Booklet of Reproductions*) that celebrated the achievements of great women through history
- *The Aids Quilt*, an ever-growing patchwork of decorated fabric sections, commemorating people who have died of the Aids disease.

Hundreds of people have been involved in the making of these artworks. Your sense of the importance of the themes of these works is affected by the sheer amount of detailed work and the scale of the project.

Identify a political issue that has strong emotional significance for some part of our society. For example, nuclear disarmament, poverty, drugs, illiteracy, tax reform, abortion, creation vs. evolution, feminism, bilingualism, etc. Then do **either A or B**.

- Develop a work of art that presents a strong partisan view of one of these issues. Plan carefully to select a format, medium, and composition that presents a dramatic portrayal of a particular political view of the issue.
- Survey all the artworks presented for study in Modules 1 to 5. Keep in mind the key ideas of political issues that you find interesting or about which you have a strong opinion. Select **one** work of art from all of the images that seems to express feelings that are similar to the thoughts and feelings you have about your chosen issue.

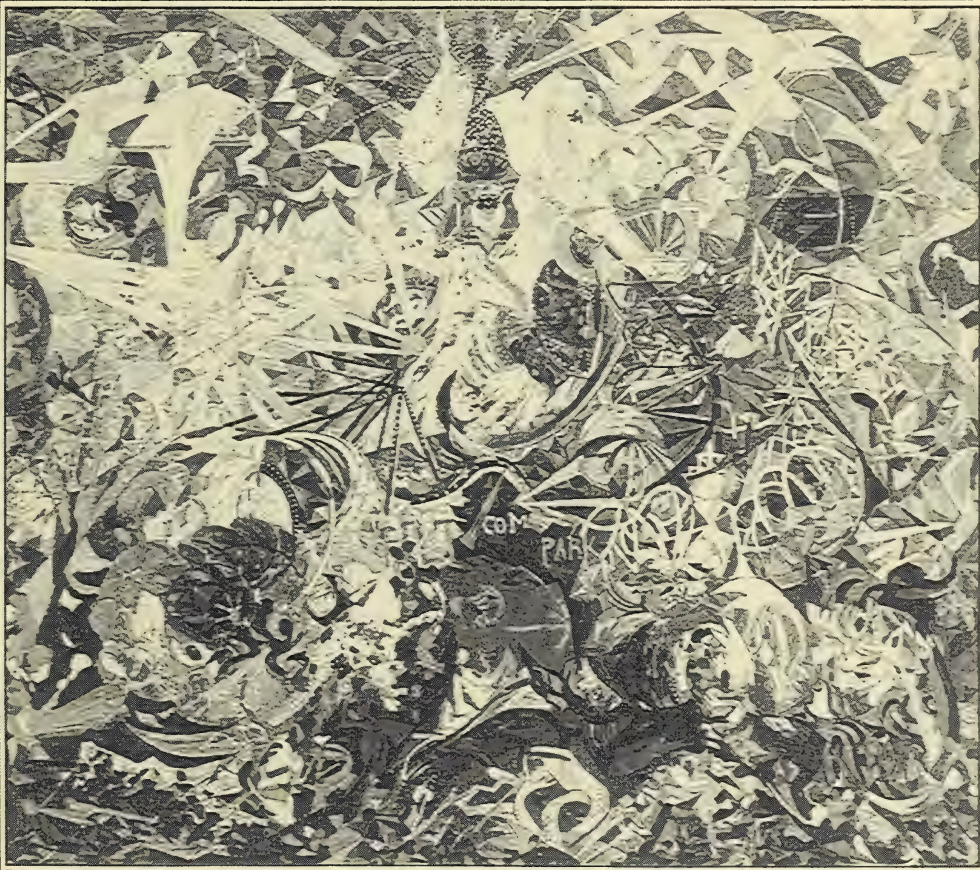
Now, using either the artwork you have made, or the one you have selected as an example, write a "manifesto" or philosophical statement that explains how the artwork supports, explains, or advocates the political cause you have chosen. This manifesto should be approximately two paragraphs in length.

*Works and essays will vary depending on the selection. Students should be **specific** in their statements and should refer to details in the work. The statement of beliefs should be clear and specific.*

ART 31

Module 6

Rationalist-Formalist Currents

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Learning Facilitator's Manual



**Distance
Learning**

Alberta
EDUCATION

Cover Photo

Joseph Stella, 1880-1946, U.S.A.

Battle of Lights, Coney Island, 1914.

Oil on canvas, 76" × 84 1/4".

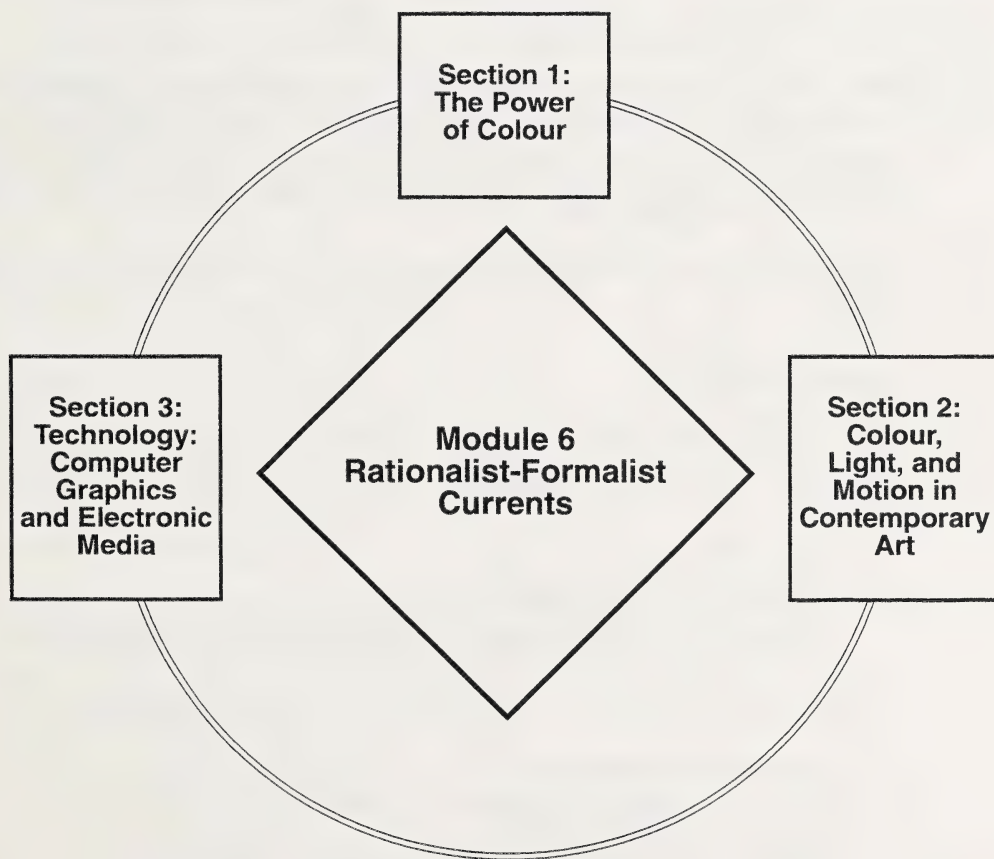
Yale University Art Gallery, New Haven.

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Overview

Art has power. Art has impact. Images can affect our thoughts and emotions; they influence actions, choices, and desires. Artists draw inspiration for image-making not only from their knowledge of art, but also from their investigations into science and technology. These studies inspire artists to explore new possibilities for image-making.

In this module students will learn about the expressive power of colour; they will discover some new ways of using light and motion studies to make art; and they will explore some computer-graphic programs.




Module 6 is made of 3 interrelated parts.

Evaluation

The student's mark in this module will be determined by the amount of work completed in the Assignment Booklet. The student must complete all assignments. In this module the student is expected to complete three section assignments. The assignment breakdown is as follows:

Section 1	35%	
Section 2	35%	
Section 3 or Section 4	30%	(If students do not have access to a computer, they should do Section 3. If they do have access to a computer, they should do Section 4.)
Total	100%	

Note: Some images for study are located in the module booklets; some, students will have to locate in magazines or in their community; some are in the *Booklet of Reproductions*. When the  symbol appears, students may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked* are defined in the Glossary in the Appendix.

List of Resources

More information relating to the activities in this module may be found in the following resources.

Section 1

- Elsen, *Purposes of Art*
- Gilbert & McCarther, *Living with Art*
- *Sightlines*. See Albers; Rothko
- Today many working with computers produce moving-light art combined with music and/or sounds. If possible view Side II of *Sightlines*: “Dancer” and “Salmon.”

Section 2

- Arnason, *History of Modern Art*
- Balkind, et al, *Visions: Contemporary Art in Canada*, p. 39
- Brommer, *Discovering Art History*
- Hughes, *The Shock of the New*
- Hunter & Jacobus, *Modern Art*
- *Sightlines*. See Riley; Stella

Sections 3 and 4

- *Computer Graphics World* magazines
- Video disc *Deam Machine*, Vol. 1 and 2

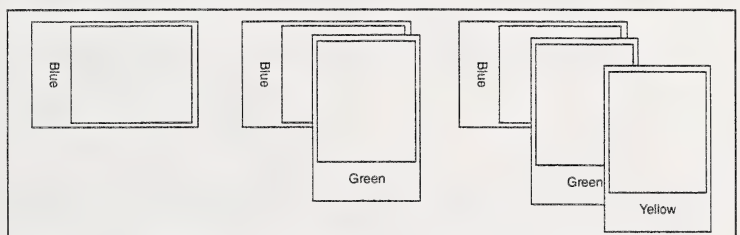
Section 1: The Power of Colour

Key Concepts

- discuss some ideas about the power of colour
- recognize the importance of colour interaction
- understand the ideas behind colour field painting
- appreciate the attempts to “paint” with light

Section 1: Activity 1

1. You know that blue and yellow mixed will produce green; blue and red will produce purple; red and yellow will produce orange. Select one of these pairs for your experiment. Suppose you choose blue and yellow. Take from your colour samples one blue and one yellow. Place the two samples side by side and try to imagine the green that would result from mixing your blue sample and your yellow sample. Select from your green samples, the green that will match most closely the green you imagine. Now arrange your samples as in the following diagram.



Try at least five of these combinations using the same pair, but selecting different blues, yellows, and greens each time. Arrange all your experiments in a single “exhibit.”

Combinations will vary.

2. Now try this: mix a green using blue and yellow paint. Paint a strip of paper uniformly with the green you have mixed. When the paint is dry, cut the paper into 1" squares.

Now paint a 3" square yellow, a 3" square black, a 3" square blue, and two 3" squares any colours you choose. Place the green 1" squares on the larger coloured squares.

Yellow	Black	Blue	Own Choice	Own Choice
Green	Green	Green	Green	Green

- a. Which combinations seem most exciting?

Answers will vary depending upon your responses.

¹ Adapted from Josef Albers, *Interaction of Colour*. Yale University Press, 1963.

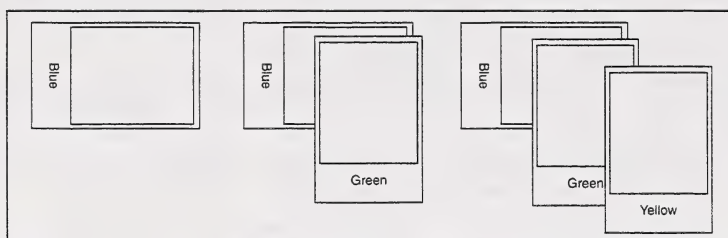
- b. Study your samples intensely for a few moments. What illusions are created? Do the “greens” change in any way?

The colours seem to move. Values appear to change. The green seems lighter on the black and blue square, darker on the yellow square.

- c. What conclusion about colour interaction can you draw from this experiment?

Colour effects are relative, depending on neighbouring colours.

3. Look at your samples from question 1. Find one middle colour that seems to you exactly balanced between the two primary colours. Now look at the diagram that follows. Find examples from your experiment that show distance, nearness, and equidistance between the two primary colours.
- a. Arrange your samples to show a green that seems equidistant between blue and yellow; a green that seems nearer the yellow; a green that seems nearer the blue.



- b. Now collect and arrange in one experiment one blue, one yellow, and several greens. Study the result and decide which colours seem “near,” which “far,” which appear to move? Draw a rectangle and arrange your blue, yellow, and greens so that all the space is filled.

Arrangements and quality of blue, green, yellow will vary.

- c. What conclusion can you draw about the arrangement and interaction of colours and spatial illusions?

Swatches of pure colours that are contrasted within a single rectangle create the illusion of movement. Some colours appear to advance, some to recede. Colours are affected by one another. Colour values are relative.

4. Use your colour samples to arrange any three sets of colour combinations. You might use green, red, blue combinations; you might try purple, orange, yellow. Make a free selection. For each set, arrange the colours so that you have one colour in a larger shape and greater quantity than the other two. Keep experimenting – remember there are no exact rules for colour harmony. Try to create harmony, not only through related colours in balance, but also through colour tension as well. Tension means a careful balancing of opposites, of contrasts.

Experiments will vary.

5. Review your experiments and select the one that you sense best achieves satisfying colour interactions. Write a brief analysis of the colour effects that you have created in this experiment. Refer to transparency, movement, and tension as well as any other colour effects that you notice.

Answers will vary depending on the colours chosen.

Section 1: Activity 2

- Each of these paintings shares the title: *Homage to the Square*. How do you interpret this shared title?

Answers will vary. You might consider that the square is for Albers the best figure in which to express colour relationships. All the paintings are nests of squares of various colour combinations.

- Each of these paintings makes a statement about colour interactions. Examine each combination of colours within each square and respond as follows:

- What colour combination is used in each painting?

Homage to the Square: Broad Call
Red and red-orange

Homage to the Square: Ascending
Yellow and blue

Homage to the Square: Curious
Red, purple, and green.

- What are the relative sizes of the individual colour squares within each painting?

Homage to the Square: Broad Call
The small centre square is red.
The mid-size square is red-orange.
The outer large square is orange-red.

Homage to the Square: Ascending
The yellow square is the smallest.
The light blue square is mid-size.
The grey-blue square is about double the yellow square.
The blue outer square is about 2 1/2 times larger than the red.

Homage to the Square: Curious
The purple square is 2/3 larger than red.
The green square is 3/4 larger than purple.
The grey-green outer square is 2 1/2 times larger than the red.

- In each of the following paintings, which colours seem to recede? Which colours seem to advance?

Homage to the Square: Broad Call
The red square seems to advance, the orange to recede.

Homage to the Square: Ascending
The yellow square seems to advance, the outer blue square to recede.

Homage to the Square: Curious
The red square appears to advance, the purple to recede, the outer grey-green to advance, the inner green to advance and to recede.

4. How do these three paintings illustrate the artist's convictions?

Homage to the Square: Broad Call is a combination of analogous or related colours. When combined these colours appear to vibrate and move.

Homage to the Square: Ascending is a combination of complementary colours: yellow and blues. These colours vibrate producing greenish effects. The squares and colours seem to advance and recede.

Homage to the Square: Curious is a combination of related (red and purple) and complementary (red and green) colours. The colours vibrate and change, advance and recede.

5. The changes in the titles are: *Broad Call*, *Ascending*, *Curious*. Using the effects created by the different colour interactions in each painting, and remembering Albers' interest in colour sensation, interpret each title change.

Interpretations will vary.

Homage to the Square: Broad Call

Homage means praise. "Broad Call" might mean a selection of colour across a single wide range: reds to oranges.

Homage to the Square: Ascending

This title may refer to the effect of movement upward created by the combination of yellow and blue squares.

Homage to the Square: Curious

"Curious" may refer to the double effect of warm and cool, related and complementary which causes the squares to appear to advance and recede almost simultaneously.

Section 1: Activity 3

1. What are the common characteristics among all these works?

The common characteristics are

- few elements: narrow and broad lines
- simple shapes: rectangles
- few colours
- moment of balance

2. How would you describe Newman's style?

Newman's style is clear, simple, geometric. He uses fields of colour without images to express feelings of strength and balance.

3. What colour interactions has Newman created?

Colour interactions are between

- blue and yellow: **Concord**
- blue and red: **Horizon Light**
- red and purple: **The Way I**

4. If colour field painting is about colour only, how do you interpret the titles that Newman gave his works?

Answers will vary. Since Newman wished only colour interaction to express the feeling of the work, any interpretation or association that you can make will do.

5. Consider your own response to these paintings and justify one or the other of the critical opinions quoted. Be sure to refer to specific works to develop your answer.

Answers will vary.

Section 1: Activity 4

1. Study this group of paintings carefully. How would you describe Helen Frankenthaler's style? Recall the artists you have studied in Art 21 and in Art 31. Does Frankenthaler's work remind you of any other works you have studied? In what way?

Helen Frankenthaler's style is free and abstract. Frankenthaler's work might remind you of Jackson Pollock's dripped paint or Cézanne's broken edges.

2. Almost all of Frankenthaler's titles have a similar reference. To what do most of the titles refer? What do you observe in the works that might relate to these titles?

*Most of the titles refer to landscape. In **Brown Moons** each brown shape is related to a form, in **Canal** the yellow shapes flow through the blue, in **Blue Territory** there are suggestions of tree shapes and a horizon, in **Flood** the colours overflow one another, **Yellow Clearing** shows a horizontal yellow colour cutting across the canvas.*

3. What connections between Josef Albers' colour theories and Frankenthaler's stained canvasses can you make? Refer to specific works and details in your answer.

*Like Josef Albers, **Homage to the Square – Ascending**, Helen Frankenthaler's **Flood** shows a colour relationship between blue and yellow. In both paintings colour interactions make the shapes vibrate and move. Albers' theory that colours are changed by their relationships with one another is shown also in Frankenthaler's **Flood**. (You may choose other examples.)*

4. Robert Hughes in *Shock of The New*, refers to Helen Frankenthaler's works as "decorative, anxiety-free, and socially indifferent." What details in the works support this judgement? Use a work from Module 4, Section 4 as a comparison.

*In Frankenthaler's work there are no harsh or dark colours, no images, no symbols: only free floating colours as in **Flood**, **Yellow-Clearing**, or **Blue Territory**. Unlike Rouault, Brancusi, Rogers, or O'Keeffe, Frankenthaler had no "message" or abstractions from real objects. The poured paint staining the canvas creates the free images. The works chosen from Module 4, Section 4 will vary.*

5. Irving Sandler wrote of Frankenthaler's work:

The unprimed canvas whose weave was visible in the thinly painted and bare areas alike not only countered the sense of depth and of paint substance but, as the entire surface, acted as a "field" contributing a quality of openness, of expansiveness. The canvas also constituted a source of light beneath the washes of colour that made them luminous; an arena of colour events; and when left untouched, a colour in itself.¹

- a. How can a painting on a flat canvas create a sense of "openness, of expansiveness"?

*If the painting shows no hard edges, no specific shapes or images, the colours will create an illusion of expanding as you noticed in **Flood**.*

- b. What technique makes paint appear luminous?

Paint will appear luminous if it is light and transparent.

- c. Recall what you learned about colour and colour interactions. Select any three of Frankenthaler's works and describe the "colour events" that you notice.

Selections will vary. Here is an example:

Flood

The deep blue across the bottom rests on a narrow yellow band. The green and blue vibrate, receding and advancing. The orange and pale red create an illusion of upward movement. Sometimes the light space seems to be behind the green, sometimes it seems to come forward.

Section 1: Activity 5

1. What has Mark Rothko eliminated completely from his paintings? What is left?

Mark Rothko has eliminated all shapes and textures, details and images. Only areas of colour are left.

2. Rothko stained the canvas like watercolour paper, then built up the surface with repeated overpainting of colours. What visual and emotional effects do you think this technique would create?

This technique would create colour vibrations that might communicate a feeling of peace.

3. Consider the titles of Rothko's paintings. Many are numbered, others are named by the colour combinations the artist used. What do these titles tell you about the way Mark Rothko thought of the paintings?

These titles suggest that Mark Rothko thought of his paintings as association-free, that is they referred to no objects or special feelings.

4. What do you think his paintings communicate? Why or why not do you accept his belief that colour alone matters?

Rothko's paintings, because they have no images or textures, because they have only colour, might communicate a feeling of calmness. Answers to the second part of the question will vary.

¹ From *The New York School: The Painters and Sculptors of the Fifties*. Irving Sandler, New York: Harper and Row, 1978, p. 67. Reprinted by permission of Harper and Row.

5. Compare Rothko's paintings with Josef Albers' *Homage* series. What similarities do you notice? What is the major difference between these works? What differences in effect do you feel?

The similarities between Rothko's paintings and Albers Homage to the Square series are

- *both used colour only as the subject*
- *neither used images, textures, details*
- *both used flat areas of colour*

The differences include

- *Rothko used large areas of colour that go from edge to edge.*
- *Albers used nesting squares of colour to create effects.*

Rothko's works seem more peaceful. Albers' works feel like puzzles or exercises.

6. You are a hard-working university student. You take a 20-minute break and enter this chapel for a quiet meditation. Describe your reaction to these coloured panels. Do you think you would feel peace here? Why or why not?

Answers will vary. You should note that coloured panels do not distract you with images or details.

7. Mark Rothko's works make a statement about the human capacity to desire and to appreciate order. What do you think such a statement could be? Refer to specific works in your answer.

*A possible statement might be that order and peace can come from meditation or from quiet looking. Rothko's **Tan and Black on Red** makes no demands. The artist wants us only to look.*

8. Using Mark Rothko's works as examples, write a statement about the ideas and practices that colour field painters contributed to the development of modern art.

Answers will vary. You should have some of the following points in your statement:

- *colour has the power to influence feelings*
- *colour can create illusions of space and movement*
- *colour can suggest light*
- *colour can create feelings of peace and calmness*
- *colour has the power to create atmosphere*

Section 1: Activity 6

1. This sculpture is a six-foot high structure of aluminum and chrome-plated pieces that are constantly moved by a motor and a chain belt. To experience the work, the room must be darkened so that the spotlights that shine on the moving parts throw shadows on the wall. What result would you expect?

The result would be a constantly changing pattern of different shapes and values.

2. a. What purpose do such experiments have in the development of art?

Such experiments show us new and different ways of making images and experimenting with colour relationships. These experiments introduced the idea of moving and changing images.

- b. Why do you think that Wilfred's *Light Organ* never caught on?

*Perhaps the **Light Organ** never caught on because it would take up so much room; it would require a lot of space and a darkened room.*

3. What is the unique quality of the colours produced by the changing light program in *Lumia*?

The colours produced are vivid blue-purples, glowing yellow-greens, and deeply saturated reds that glow like light.

4. What are the colour limitations of this work?

The colour limitations would be that only the light colours as programmed could be mixed.

5. Light art has a severe limitation insofar as the viewer is concerned. What do you imagine that limitation to be?

The viewer would have to be in a darkened room in order to enjoy the work. The viewer would need a special place and costly equipment.

6. What connection do you see between the Colour Field artists and the Light artists? Refer to specific works.

*Both artists use colour as the only means of making the image. Helen Frankenthaler's **Flood** and Wilfred's **Lumia** use flowing colours to create works. Colour Field artists and Light artists believe that colour and light can stand alone in works of art.*

7. Why would artists be interested in working with light? What advantages, or what new statements about art can such works make?

Artists might be interested in working with neon lights because they can be shaped, can be made to reflect many different colours, and can be used to create line patterns and designs. The advantage might be that neon light sculptures can create patterns of changing light that will give artists a different way to make art.

8. Take a white cardboard, or a white cloth – a sheet, a white shirt, or a towel will do. Arrange three white objects on the white cloth – three white eggs would be fine. You will also need a strong flashlight. Locate three acetate sheets in red, blue, and yellow. Cut circles from each of the acetate sheets so the diameter will fit on the face of the flashlight. The acetate circles will act like the gels (coloured transparent sheets) that are used in stage lighting. You will also need pencil and paper to note the results of your experiment.

- a. Observe the white objects on the white cloth in the lighted room. What are the shapes of the forms? What are the shapes of the shadows? Have all the edges sharp definition? What, if any, colours, colour changes, colour interactions do you notice even though all the objects are white? Record your observations in the space provided.

Answers will vary depending on the objects you have chosen.

- b. Turn out the lights and then light the objects with the flashlight. Record your observations. Take note of every change you see: edges, forms, shadows, over-all design, patterns of light and dark.

Answers will vary depending on the objects you have chosen.

- c. Now use the acetate circles. Cover the flashlight with the red circle. Record your observations. Now use the green, then the yellow. Now use the acetate circles in combination. Make as many variations as you can, each time recording your observations.

Answers will vary.

- d. Collect all your observations and write a summary statement about the effects of coloured lights on forms and the potential of coloured light as an expressive medium.

Answers will vary.

- e. Optional: if you are enthusiastic about any one of the colour effects you have created with light you may wish to make a painting of the result of that particular experiment.

Section 1: Follow-Up Activities

Extra Help

List ten ideas or new information that you learned in this section about colour and its uses. Beside each statement, give an example of a work that seems to you to best show that idea. Review the section and the images reproduced for you before you begin.

The following are possible answers:

IDEA/INFORMATION	WORK
1. Colours seem to move.	Albers: Homage to the Square: Ascending
2. Changing the size of a colour can affect hue, value, intensity.	Albers: Homage to the Square: Curious
3. Colours are relative.	Albers: Homage to the Square: Broad Call
4. Colour can be the subject of a painting.	Newman, The Way I
5. Colour can create an illusion of space.	Frankenthaler, The Flood
6. Colour can create an atmosphere.	Frankenthaler, Canal
7. Colour can be used to paint with light.	Wilfred: Lumia
8. Colour can provide a spiritual experience.	Rothko Chapel
9. Colour interactions can stimulate an emotional response.	Rothko Chapel
10. Colour can create a feeling of expansion.	Frankenthaler, Flood

Enrichment: Colour as an Expressive Medium: Three Canadian Artists

Turn to picture 189, Guido Molinari, *Bi-sériel Orange-Vert*; picture 190, Jack Bush, *Dazzle Red*; and picture 191, Michael Snow, *Lac Clair*, in your *Art 31 Booklet of Reproductions*.

The preceding are three Canadian paintings that use only colour as the expressive medium. Each is identified by title and by artist. Use the knowledge that you gained in this section to provide an analysis of one of these works.

Answers will vary. Use some of the points made in the preceding Extra Help.

Section 1: Assignment

The *Luminous Paint Company*, makers of fine acrylics, oils, and watercolour paints, has announced a new contest: an all-expenses-paid trip to New York to attend the opening of a special review show of Colour field and Light art works since 1920. The competition is open to all Alberta students who have finished *Art 31* and who have submitted an essay that begins: "I am eager to attend the opening of the Colour field and Light art show because....."

Finish your winning essay.

Essays will vary. Students should include points related to the works of Albers, Rothko, Frankenthaler, and the Light Art works. Students should point out the contribution to the development of art that the Colour-field artists contributed. Extra points for those who make references to specific works and artists.

Section 2: Colour, Light, and Motion in Contemporary Art

Key Concepts

- recognize and discuss rational-formal artworks
- understand that the invention of new materials fostered non-traditional art forms
- understand that technology and art merge to create Light art.
- analyse contemporary sculptures as systems
- define and describe Kinetic* art
- appreciate machinelike precision, mechanization, and movement as the subject matter of some contemporary artists

Section 2: Activity 1

1. Look at the two Riley paintings and record your reactions.

Reactions will vary. You should notice the sensation of movement that these works create.

2. How is the illusion of movement created in Joseph Stella's *Brooklyn Bridge*?

The illusion of movement is created by the curved lines soaring upward, by the patterns of small coloured shapes, by the dark vertical and diagonal lines.

3. What reasons can you give why the artist uses night scenes for his compositions?

The night scenes would allow the artist to create dramatic effects of dark and light, to make patterns of coloured lights, to create sharp contrasts, to use silhouetted or flat black lines.

4. Such glorification of mechanized forms is a positive expression of twentieth-century technology and is the opposite of German Expressionism which you studied in a previous module (Module 3, Section 2). You will recall that German expressionists saw mechanization as dehumanizing. How do you feel about the mechanized twentieth century?

Answers will vary.

5. What is the *Winged Victory* mentioned by the Futurists?

*The **Winged Victory** refers to an ancient Greek sculpture whose flowing garments and forward diagonal thrust suggests motion.*

6. What does the name *Futurist* imply to you?

***Futurist** suggests someone who is looking ahead.*

7. In a paragraph explain why the artworks you have looked at in this section can be designated as rational-formal. Provide examples from the images you have studied.

The artworks can be called rational-formal because they present ideas and technology rather than objective images or symbols of the past. Examples will vary.

8. The illusion of motion interpreted and portrayed by artists is characteristic of some twentieth-century art styles and movements, the concept of motion has been consistently portrayed throughout art history. Provide several examples from different art periods that you have studied that portray the illusion of motion in an artwork.

*Answers will vary. You might suggest the **Poseidon** from ancient Greece; Turner's, **Rain, Steam and Speed** from the nineteenth century; Michelangelo's **Creation** from the Sistine chapel.*

9. Complete this activity by selecting two works presented in this section. Note how they are different, and how they are alike. In your critical analysis include how successful the artist was in creating the illusion of motion. Explain the reasons why you selected these particular artworks.

Answers will vary depending on the selection.

Section 2: Activity 2

1. Are you amused by this work? Write down words, phrases, or sentences that express your feelings.

*Answers will vary depending on your reaction to **Twittering Machine**.*

2. A sculpture that moves has a greater effect on the viewer. Do you agree or disagree with this statement? Why or why not?

Answers will vary depending on your personal reaction. Be sure to support your view.

3. What limitations have artists imposed on sculptures that move?

Artists have imposed the limitations of size, source of power, and range of movement.

4. How do sculptures that move differ from functional objects that move, e.g., a mixmaster or a car?

The chief consideration of sculptures that move is design and motion; functional objects are designed to move for a specific purpose, they are meant to accomplish work. Sculptures that move are designed for our enjoyment and reflection.

Section 2: Activity 3

1. Do you recall how analytical cubism* allowed one to see several parts of an object at the same time? How do *Linear Construction* and *Fountain* allow you to experience all parts of the sculpture simultaneously?

Both sculptures are of transparent plastic which allows the viewer to experience all parts simultaneously.

2. Because the forms are transparent the volumes of space and of solid are not evident. How does this differ from volume and mass surrounded entirely by space in traditional sculptures such as Michelangelo's *David*?

The experience of viewing these works would be different because in the transparent sculptures the surrounding space seems to flow into the work.

Section 2: Activity 4

1. In what ways do you think these neon works created by artists differ from store and business signs that are created to communicate a message?

The neon works created by the Light artists use abstract shapes. They have no "messages," the neon sculptures are designed for our enjoyment and contemplation, they don't "sell" anything.

2. If you were to purchase one of these neon sculptures where could you place it? Explain what essential preparations you would have to complete before the installation.

Answers will vary. You should note the necessity of electrical preparation and safety precautions.

3. If artists create works that are not suitable for the average home, who will purchase their work?

Answers may be museums, art galleries, universities, corporations, cities, etc.

Section 2: Activity 5

In your experimental lab you have wires, pulleys, neon lights, steel poles, wires, mirrors, turntables, flashlights. Describe a moving work that you might invent to interpret the idea “Star Walk.”

Answers will vary.

Section 2: Follow-Up Activities

Extra Help

1. Abstract Expressionism is a painting style in which artists communicate their emotional feelings through artworks. They apply paint freely to their canvasses in an effort to show their emotional state. Their work is characterized by a strong dependency on accidents, on chance, and intuitive responses. In point form, identify at least ten characteristics that show how rationalist-formalist works differ from abstract expressionist artworks.

Rationalist-formalist works differ from abstract-expressionist works in the following ways:

- *not designed to express emotion*
- *often are about art itself*
- *use materials and technology of the twentieth century*
- *communicate ideas about colour*
- *express new uses of materials*
- *use non-objective images*
- *are carefully planned*
- *do not depend on intuitive responses*
- *explore light as a medium for art*
- *frequently rely on optical illusions for effects*

2. Using only lines create a rationalist-formalist line drawing. (Look at the works of Bridget Riley and Vasarely again.) Attach the drawing to a page in your Visual Journal and give several reasons why the work is in a rationalist-formalist style.

Drawings will vary.

Enrichment

Create a non-objective mobile with paper shapes, thread, and wire. Plan your mobile first on paper. When you are finished and the mobile is hanging, take a picture of it to place in your Visual Journal.

Mobile designs will vary.

Section 2: Assignment

There will be a science fair at your school. You have been asked to prepare a report on "How have artists been influenced by the achievements of science and technology in the twentieth century?". You may wish to focus on one aspect of technology such as electricity or plastic materials. You will need to select examples of artworks that will illustrate the influence of science and technology on contemporary art forms. You may include sketches with your report. If you wish, you may construct an actual model of a work. Include a sketch or a photograph of this model with your report.

Students should include much of the information, and make specific reference to artists and artworks, that they learned about in this section.

Section 3: Technology: Computer Graphics and Electronic Media

Key Concepts

- examine the creation of still imagery using a computer with appropriate software
- examine some of the ways computers can be used for image creation
- discuss the advantages and disadvantages of making graphics with a computer
- compare image creation with a computer to image creation with traditional media
- discuss some of the uses of computer animation

Section 3: Activity 1

1. What are the differences between drawing on paper and drawing with a computer?

Drawing on paper is slower, is controlled entirely by the hand, and is less flexible. Drawing with a computer is flexible, experimental; it produces a different quality of image.

2. Which do you think you would rather do and why?

Answers will be personal.

Section 3: Activity 2

1. Is this a more effective way to create texture than the traditional methods? Why or why not?

Answers will vary; you will probably decide that it depends upon your purpose as to which method is more effective.

2. a. What might be the advantages for an artist in experimenting with a colour computer program?

Some advantages for an artist in experimenting with a colour computer program might include the following:

- *Experiments with different colours can be done instantly.*
- *There is no waiting for paint to dry.*
- *Colour tests do not need to be done.*

- b. What might be the drawbacks?

Drawbacks might be that while the computer design might be close to the intended result, it cannot replicate the colours, texture, etc., exactly.

Section 3: Activity 3

Which style do you think is most pleasing? Why?

Answers will be dependent on personal preference.

Section 3: Activity 4

There are no questions for this activity.

Section 3: Activity 5

Why might computer animation be used in place of traditional animation?

Certain things can only be done with computer animation. (Think of some of the special effects used in science fiction movies). Computer animation is faster than traditional animation.

Section 3: Follow-Up Activity

Suggest “places” where this design feature might be used.

Answers will vary.

Section 3: Assignment

Computer technology has changed very rapidly in the last decade. Ten years ago many people considered computers useful only in math, science, and accounting. Then with the development of word processing, computers became common tools for writing and printing text. Today people are discovering that computers can be used to make graphic images.

In an essay discuss the use of computer technology in graphic arts. You might wish to use the objectives from the Section 3 title page as a guide for your essay.

Answers will vary. Essays should indicate that some research into the use of computer technology in graphic arts has taken place.

Section 4: Technology: Computer Graphics and Electronic Media

Key Concepts

- create still imagery and animation using a computer with appropriate software
- examine some of the ways computers can be used for image creation
- combine computer graphic technology with forms of traditional media
- discuss the advantages and disadvantages of making graphics with a computer
- compare image creation with a computer to image creation with traditional media

Section 4: Activity 1

1. What are the differences between drawing on paper and drawing with a computer?

Drawing on paper is slower, is controlled entirely by the hand, and is less flexible.

Drawing with a computer is flexible, experimental; it produces a different quality of image.

2. Which would you rather do and why?

Answers will be personal.

Section 4: Activity 2

1. List some advantages you feel you have when drawing with a computer.

Some advantages when drawing with a computer are

- | | |
|----------------------------|------------------------|
| • flexibility | • variety |
| • room for experimentation | • easy to make changes |

You will think of others.

2. What are some disadvantages?

Some disadvantages might be

- difficult to make a personal style of drawing
- takes time to learn to control the machine
- not so direct an experience as drawing by hand

Section 4: Activity 3

1. Which style did you feel most comfortable using and why?

Answers will vary.

2. Which style do you think is most pleasing to the viewer? Why?

Answers will vary depending on your opinion.

Section 4: Activity 4

Select or create a short poem or verse (you might think of using Haiku for this activity). Try illustrating the poem using your paint package. Include the text of the poem in your illustration. As you create, be aware of balance, harmony, rhythm, and formal design concerns.

Designs will vary. Your illustration should convey the tone of the poem.

Section 4: Activity 5

Imagine that you are a commercial artist. A soap company has approached you for a new design for a box for its bar of soap. Divide your computer screen into four quarter sections. In the upper left section create the new design, and then copy it (using the cut and paste feature of your software) into the remaining three sections. Explore the various colour possibilities the product might have in the copies you have made. Think about complementary and analogous* colour combinations when you do this. If you do not have colour capabilities with your computer, use the texture and fill features of your software to represent different colours.

Check your design by running a hard copy for your Visual Journal.

Section 4: Activity 6

Using your animation program, (whether it is a frame by frame, tweening, or transformation program) create a simple animated sequence with one character and a background. For a start try animating a stick-person waving a hand. Once you have completed this you can try something more complex – an animal running, a car moving, or a person dancing.

Check your program by running it on the computer screen.

Section 4: Follow-Up Activities

Extra Help

1. Most graphics programs have a mirror or kaleidoscopic* feature that mirrors the line or shape you draw, so that multiple lines or shapes appear on screen. If your program has a mirror or kaleidoscopic feature use it to create a mandala* shape. Make sure you do not overwork this design. It's fairly easy to do as you can get carried away with the mirror feature.
2. If you have access to the video laserdisc *The Dream Machine*, view Vol. 1, *The Visual Computer* and Vol. 2, *Computer Dreams*.

Your program will be unique.

Enrichment

Use your computer paint package to design an album cover for a new rock group. Choice and style of design are up to you, but the album cover should contain the group's name.

Your design will be an original.

Section 4: Assignment

Select a subject that you wish to portray using your computer graphics program. Incorporate what you have learned about shape making, texture, and colour.

First, create an image of your chosen subject using a drafting style. Then, using the same subject create an image using an expressionistic style.

Attach a hard copy of your work on the response pages provided.

Check to see if students have incorporated what has been learned about shape making, texture, and colour in their images. Were they able to make the transition from using a drafting style to using an expressionistic style?

ART 31

Module 7

The Artistic Community and Canadian Style



Learning Facilitator's Manual



**Distance
Learning**

Alberta
EDUCATION

Cover Photo

Lawren S. Harris, 1885-1970, Canada.

Lake and Mountains,

Oil on canvas, 130.8 × 160.7 cm, 1927-28.

Art Gallery of Ontario, Toronto.

Gift from the Fund of T. Eaton Co. Ltd. for Canadian Works of Art, 1948.

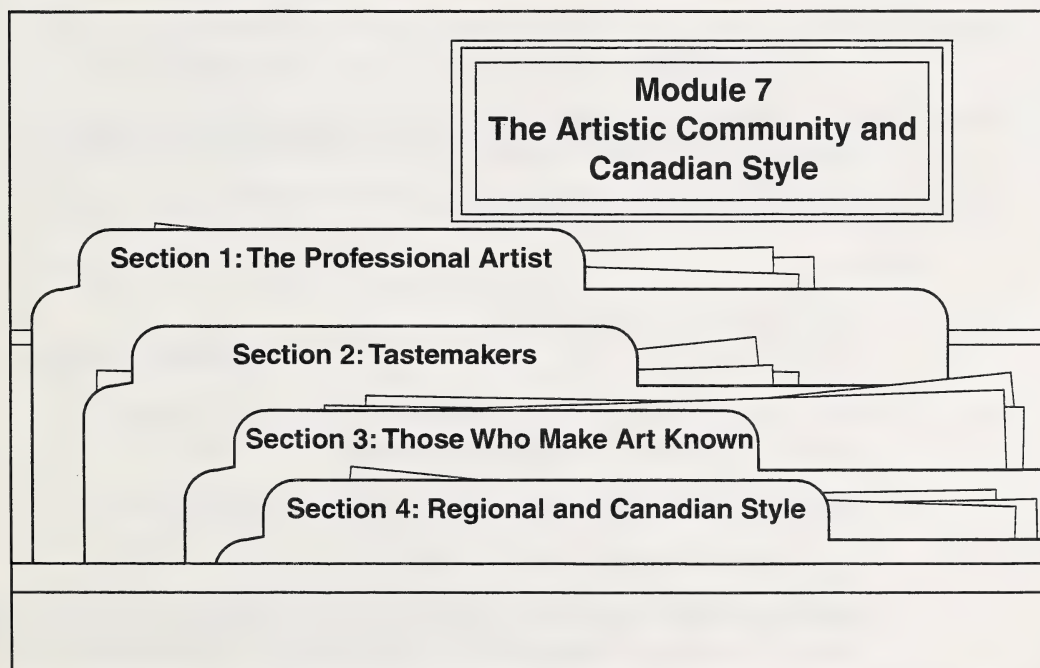
Used with permission of the artist's family.

Overview

Doctors, lawyers, teachers, architects, engineers – indeed, every profession forms a special community of people who share interests, exchange ideas and information, publish new findings, and influence each other's ways of practice. Artists also are a profession. They too are a special group of people who influence our lives. Artists and the artistic community are tastemakers: they shape the ways we look at images; they help us understand the world and ourselves.

Many people belong to the artistic community. In addition to the artists themselves, there are the investors and patrons – people who buy art and who support artists; there are connoisseurs – those who through study and experience understand the techniques and principles of an art and so help others to understand art; there are writers and editors of art journals and magazines; there are art museums, art galleries, art schools, and university art departments. All these groups make art known.

Module 7 concludes with a review of some Alberta artists, a look at a regional theme, and a study of the effects of our Canadian culture and society on the art that we produce.



Module 7 is made of 4 interrelated sections.

Evaluation

The student's mark in this module will be determined by the amount of work completed in the Assignment Booklet. The student must complete all assignments. In this module the student is expected to complete four section assignments and a final module assignment. The assignment breakdown is as follows:

Section 1	15%
Section 2	15%
Section 3	20%
Section 4	15%
Final Module Assignment	35%
Total	100%

List of Resources

More information relating to the activities in this module may be found in the following resources:

Section 1

- Obtain calendars, brochures, etc. from various art schools and faculties.
- Information and publications are available from the Alberta Department of Community Development (*Arts Bridge*), the Alberta Society of Artists, and the Alberta Craft Council
- *Sightlines*. See John Hall; Janet Mitchell

Section 2

- Burnett and Schiff, *Contemporary Art*
- *Sightlines*. See Carr; Colville; Kurelek; Nicoll; Gordon Smith; Tanabe; Wieland

Section 3

- Balkind, et al, *Visions: Contemporary Art in Canada*
- MacGregor, Hall, Bennett, Calvert, *Canadian Art: Building a Heritage*
- *Sightlines*. See Enns; Ewen; J.E.H. MacDonald; Mary Pratt
- Try to obtain copies of various art magazines and journals such as *Canadian Art*, *Gallerie*, *Women's Art*, *Inuit Art*, *Parachute*, *The Journal of Canadian Art History*, *Arts Atlantic*, *Glenbow*.
- Also check the Slide Sets listed in the Introduction to the LFM.

Section 4

- MacGregor, Hall, Bennett, Calvert, *Canadian Art: Building a Heritage*, chapters 3 and 7
- *Sightlines*. See Knowles; Proch
- Videotape series, *Visions: Artists and the Creative Process*. If possible obtain the print support (*Visions: Artists and the Creative Process Post-Secondary Guide*) that accompanies this video series.

Section 1: The Professional Artist

Key Concepts

- recognize that studies in visual arts can be an important part of the artist's training
- realize that artists form groups for mutual support

Section 1: Activity 1

1. Three painting students received scholarships to travel. What advantages are there in travelling to a place like New York?

Advantages might include the opportunity to see actual artworks rather than reproductions; style, attitude, viewpoints might take new directions. You may have others.

2. If you were to apply for a scholarship, where would you want to go and what reason would you give for wanting to go?

Answers will vary depending on personal reasons.

Section 1: Activity 2

1. Janet Mitchell is proof that a successful artist need not obtain training through instruction. What characteristics do you think a person might have who is self-taught?

A self-taught person would need talent, ambition, courage, perseverance, and self-confidence.

2. Do you agree or not agree that it is advantageous for an artist to have formal training? Why?

It is advantageous for an artist to have formal training as a knowledge of art and the practice of skills usually require a teacher and examples.

3. Write a paragraph about someone you know in your community, family, or in your circle of friends who creates art for personal enjoyment. In what medium does this person work? How and where did the person receive training? In what kind of space does this person work? Does this art-creator have a regular job? What amount of time is designated to art? Has the person tried to sell any works?

Answers will vary depending on the person chosen.

4. Earlier in this course you learned about several well-known Canadian artists. Select one of your favourite artists and write a brief biography including where the artist received his or her training. Try to analyse whether the training influenced the style of work.

Answers will vary. You may use the information covered in this module or you may research an artist using a reference work from a library.

Section 1: Activity 3

1. Do you agree or disagree with this statement: "The national and provincial government departments and the visual artist grants are in existence because of a benevolent* attitude toward the visual arts." Explain your answer.

Answers will vary. Be sure you give a reason.

2. What do you think is the value of mutual support groups for artists?

Aside from formal organizations that provide recognition and economic support, informal mutual support groups might give artists moral support and encouragement.

3. What suggestions can you make to increase the importance of the visual arts as a greater cultural influence in Canada?

Answers will vary.

4. Why do you think it is necessary to support the visual arts community with taxpayer's money?

Answers will vary. You might make the point that it is necessary to promote Canadian culture, and an understanding and appreciation of multiculturalism.

Section 1: Follow-Up Activity

Select a professional artist that you would like to interview and state why you chose that person. What questions would you ask this artist that relate to his or her studies and the support he or she received?

Interview questions will vary.

Section 1: Assignment

Interview a local artist or research any artist mentioned in any of your art modules; then write a biography which will include the following points:

- education/training
- style
- relationship with media
- influences
- exhibitions
- the artist's role in your locale

Answers will vary depending on the artist chosen. Check that biography includes points asked for.

Section 2: Tastemakers

Key Concepts

- understand that modern commerce has had a substantial effect on the ownership and the valuation of artifacts in contemporary society
- understand that the visual arts are part of our Canadian heritage and present culture
- understand that individuals collect art for a variety of reasons and in a variety of ways

Section 2: Activity 1

1. Assume that you are a founding member of the Canada Council. You are required to write a rationale* for patronizing the arts in Canada. Write a paragraph describing why art is an important aspect of Canadian life.

You should include some of the following ideas:

- *art records the different visions people have about themselves*
- *art creates different ways of looking at ourselves and our country*
- *art influences the way we see things*
- *art enriches our lives by expressing our culture in many different ways*

2. Imagine that you are one of the 21 members of the Canada Council. Each of the artists you have just looked at has applied for a grant. Only one artist will receive a grant. Select the artist who will receive this grant and explain the artistic merits in the work that led you to this decision.

Answers will vary depending on your selection. You might consider the following points:

- *Kurelek: unusual design, historical significance, powerful landscape*
- *Wieland: unique work, work of many hands; an environmental statement*
- *Nicoll: feeling of loneliness of a farm; abstract design, unusual balance*
- *Tanabe: realistic; captures feeling of place, majestic mountain*
- *Smith: unusual abstract design; feeling of landscape in textured bands*

3. The Canadian Art Bank will purchase three of the five works cited in this Activity. As a member of this committee you are to select three pieces which you feel should be purchased.

Make your selection and explain the reasons for your choice. Consider the following:

- the Canadian content in the works
- the artist's style
- the artist's interpretation of the subject
- the artist's professionalism
- your emotional response

Answers will vary. Refer to the works and to the points listed in the answer to question 2.

Section 2: Activity 2

1. You are a connoisseur of art. Your wealthy friend has asked you to go to an exhibition of Colville's work where you will help decide on the purchase of a piece of Colville's art. Your friend, lacking knowledge about art, but willing to invest at least \$175 000.00, is totally dependent on your advice regarding this purchase.

You advise your friend to purchase *Hound in The Field*. Explain why you made this choice. Discuss the aesthetic qualities and artistic merits of the work and why this is such a good investment.

Some points you might make about the work are that it shows the following:

- *highly developed technical skill*
 - *unusual point of view*
 - *dramatic contrast between dark and light*
 - *dynamic pose of the dog*
 - *exciting contrasts in textures*
 - *unusual composition in placement and pose of the dog*
 - *variety in the pattern of snow patches*
 - *feeling of mystery*
 - *perfect balance*
2. As a connoisseur, you are able to recognize the works of Emily Carr. You are escorting an American friend on a museum tour when you are confronted by these two works which you recognize. You describe the visual qualities of the works which are easily recognizable as the work of Emily Carr. Write what you would say to your friend.

Some points to include should be

- *subject matter: forested landscape*
 - *deep and vivid colours: blues, browns, green*
 - *stylized images of trees and forest*
 - *emphasis on vertical*
 - *swirling rhythms of colour expressing energy*
 - *close-up view*
3. As a connoisseur, you have the option of purchasing one of these works by Emily Carr. Which would you purchase and why? Discuss the aesthetic qualities in the work that would lead you to this decision.

Answers will vary depending on your selection.

- Imagine that you are the buyer of the painting *Irises* and have paid \$54 million for it. Explain your reasons for investing so much money in a work of art. Consider the artist, his style, and the historical importance of the artist.

Some points to consider in your response include the following:

- *unusual composition*
- *unique use of line*
- *expressive colour and design*
- *sense of energy in the work*
- *historical significance: forerunner of expressionist painting*

Section 2: Follow-Up Activity

- Choose an area of art and describe how you would develop your collection.
- Where would you go to purchase these works?
- Write a rationale of the criteria* you will use in the selection of these works.
- Describe where and how these works will be displayed.
- Make a list of the works to be included in your collection and justify why these works are of artistic merit.

1. to 5. Answers will vary depending on your selection. You should select from works you have studied. You may decide on modern Canadian art and use the works provided in this section.

Section 2: Assignment

- Select a suitable site in your community for this sculpture and explain why this site is an ideal location.

Answers will vary. The site should relate to the size, design, and intent of the sculpture.

- A reporter interviews you for a local newspaper. Describe to the reporter the theme, size, style, and materials you will use for this sculpture.

Students should be as specific as possible. Size, style, and materials should all be selected for their suitability to express the theme or idea.

- Make a sketch of your sculpture in the space provided on the response page. The sketch will be used in the newspaper article.

Sketches will vary. Look for proportion, detail, and shading. Drawing should create a three-dimensional effect.

- Discuss why this sculpture will be an aesthetic addition to the environment in your community.

As an aesthetic addition the work should show superior design qualities so students should refer to meaning, textures, spaces, and over-all effect.

Section 3: Those Who Make Art Known

Key Concepts

- realize that visual art exhibits are an important part of artists' careers
- recognize modern society values the preservation and display of artworks for public appreciation
- understand that modern commerce has had a substantial effect on the ownership and valuation of artifacts in contemporary society
- understand that the visual arts are part of our Canadian heritage and present culture
- realize that artists form groups for mutual support
- understand that the history and critical analysis of artworks is the work of historians and art critics

Section 3: Activity 1

1. Imagine that you are the owner of an art gallery. Jack Shadbolt has presented his work with the hope of getting a show in your gallery. You analyse the work to see how the elements of art and the principles of design are used to determine if this artist merits an exhibition.

- a. What kinds of lines do you see?

The work shows a variety of lines: curved, thick, thin, broken. There are few straight lines.

- b. How are these lines used in the work?

These lines are used to outline the shapes, to mark off the divisions, and to create patterns.

- c. What kinds of shapes do you notice? Are they geometrical or biomorphic*?

The shapes are biomorphic.

- d. Are these forms active or static? Why?

These forms are active because they have irregular outlines, dynamic patterns, and exciting colours.

- e. What is the most dominant shape in the work? Explain why this is apparent.

The most dominant shape is the central one because it is isolated, balanced between the other two, is completely outlined by the blue, and has the most vivid colouring.

- f. Describe the colours used in this work. Are they cool or warm?

The colours are blues, oranges, reds, and browns. The tone is warm.

- g. Describe the kind of mood these colours create.

These colours create a bright and lively mood.

- h. Do you see any textures in the work? How would you describe these textures?

Textures created are bumpy.

- i. Is there an attempt to create an illusion of space? If so, how is this done?

Yes, there is an illusion of space created. The forms are in different positions, the background colour is similar to "sky," there is some overlapping.

- j. Discuss how movement is created in the work.

Movement is created by having the forms appear to be coming closer to the viewer and by the colour vibrations and patterns.

- k. Is there a sense of harmony in the work? Why or why not?

Harmony is created by the similarity of colours and forms. The common background and bright red edges around the work also create harmony.

2. What kind of a statement is the artist making? What do you think his concerns are? Explain.

The artist seems to be making a statement about art itself; this concern seems to be about design, about the power of colour and shape to create a sensation of space.

3. Would you exhibit this artist's works? Why or why not?

Answers will vary depending on your personal choice.

4. Why do you think it is important for more isolated regions in Alberta to have visual art exhibitions?

More isolated regions need to have visual art exhibitions so that they can stay in touch with society, enjoy the expression of their culture, gain insights into the making of art.

5. When have you last visited a visual art exhibition? What do you remember about it?

Answers will vary depending on personal experience.

6. Plan an art exhibition for your community that will promote your cultural heritage. You have unlimited funds to set up a visual art exhibition. What kind of art exhibition would you plan? Would it be permanent or temporary? In what kind of space? What kinds of artwork would you like to show? Which artists would you ask for artwork?

Answers will vary depending on your plan. Be sure to keep the viewer in mind.

7. Design the layout for a printed promotion pamphlet for this exhibition. Place your design in your Visual Journal.

Your design will vary depending on your plan. Be sure to keep the viewer in mind.

Section 3: Activity 2

1. Using this information, assume that you are on a team to restore da Vinci's *Last Supper*. You are appointed spokesperson for this team and appear before the directors of the Office of Monuments in Rome to defend the high cost of this restoration process.

Write a paragraph explaining why *The Last Supper* is important for its historical and aesthetic qualities.

Your paragraph should include specific statements about the uniqueness of the work, the fame and genius of Leonardo da Vinci, and the design and composition of the work. You might also include details about the expressive qualities of the work.

2. Now look around your own community. Make a list of any artifacts which you consider to be important and worth saving as part of your community's cultural heritage. These artifacts might include buildings, horse-drawn wagons, quilts, paintings, photographs, etc.

Answers and examples will vary as these are your personal choices.

3. Explain why these artifacts you have chosen reflect the cultural heritage of your community.

Answers will vary depending upon your selection.

Section 3: Activity 3

1. Petro-Canada uses art to make the office environment a more human place. Look around your community and make a list of public places you feel could be "humanized" with artworks.

Answers will vary.

2. Discuss the type of artworks you will purchase for these sites. Will they be representational, abstract, or non-representational? Explain the reasons for your decision.

Answers will vary. Be sure you have explained the reasons for your decision.

3. Choose two works from the preceding three reproductions which you consider appropriate for the hospital and discuss how these works will help in humanizing the hospital environment.

Answers will vary. Some ideas might be

- *Ewen: exciting design, rhythmic pattern, dramatic contrast, vibrating colours*
- *Pratt: realistic exact image, vibrating blue-orange colours, symmetrical composition expressing peace and calmness*
- *Enns: mysterious composition, realistic pansies in the garden, peaceful cloud shapes, realistic colours, unusual composition*

All the paintings would cause viewers to reflect on peaceful images and to enjoy colour and design.

- Imagine that you are commissioning an artist to create a painting for this hospital. Describe to the artist what you require regarding the following:

- subject matter
- style
- colours

Ideas will vary.

- Discuss how this work will be beneficial to the patients.

Answers will vary depending on work you commission.

Section 3: Activity 4

- Why do you think the general public is not aware of these Canadian publications?

Usually these publications are costly, are by subscription only, and are not advertised in regular newspapers or general circulation magazines.

- What educational background do you think writers have who submit articles to *The Journal of Canadian Art History*?

Writers who submit articles to this magazine would probably have academic training in art and art history.

- What other forms of communication could be used to keep the visual arts community informed?

Notices and reports could be written up in newspapers. Posters could be distributed to community centres. News of art could be a feature on radio and television.

- What reasons can you give why it is important to have visual arts publications for the art community?

Visual arts publications are important for the art community so that they can be informed about new ideas, art shows, changing images, new artists, opportunities for exhibits, sales, etc.

Section 3: Activity 5

- Does the article give you a feeling for this exhibition? Provide examples from the article.

Yes, the article gives you a feeling for the exhibition – “Jumbled images of torrents, landforms, rivers and architecture are loosely brushed ... etc. Any descriptions of the works from the article will do.

- Are images of what the work looks like formed in your mind? If so, what are they?

Answers will vary. You should select some of the specific descriptions from the review.

3. Do you think Nancy Tousley has remained objective in her critique?

Yes, Nancy Tousley has remained objective by constantly referring to the paintings themselves.

4. Why is it important to relate to the reader information on nineteenth-century painting?

Nineteenth-century "sweeping panoramic vistas" are traditional romantic landscapes. It is important to know what the tradition was so viewers can appreciate the changes the artist, Diane Whitehouse, has created.

5. Apply the four basic art critic steps to each of the preceding artworks. Each write-up should be as objective as possible.

Write-ups might include some of the following comments:

- a. Helen Frankenthaler, *Jacob's Ladder*.

*Helen Frankenthaler, **Jacob's Ladder***

Step One: Masses of colour with no distinct hard edges or a carefully defined path – spill loosely over the surface. Abstract shapes move upward and end in flower-like shape above the horizon line.

Step Two: Vivid blues and reds have been placed in defined masses mostly below the horizon line. Softer shades seem to explode above the horizon. The lines are such that a vertical movement is experienced. The placement of shapes in the form of colour masses contributes to this vertical movement.

Step Three: Answers will vary. Probably it will include that it suggests movement upward, heavenward, perhaps freedom, release, and joy. "Jacob's Ladder" is a flower so perhaps this is just a celebration of the beauty, colour, and joy of the flower. Perhaps it is also a reflection of the Biblical "Jacob's Ladder" linking heaven and earth through nature.

Step Four: She was the first to free the tightly-designed and precisely-blocked shapes of Cubism. She still relies upon colour to make her message but permitted the abstract forms to flow and form loosely over the page.

- b. Alfred Pellán, *Floraison*:

Step One: There is a joyous profusion of colour and moving lines and shapes. It would appear that vegetation and natural phenomena have been abstracted (flowers, seeds, stems, leaves, webs, stamens, etc.).

Step Two: There is a profusion of bold colours; and moving lines and shapes; flowing lines, a variety of shapes (spirals, radiating shapes, geometric (webbing, etc.)). The variety of shapes continually allows the viewer to find new relationships between parts of the painting.

Step Three: Perhaps the artist is communicating the idea of things springing into life, growing, being dynamic, changing, creating, evolving, reaching potential.

Step Four: Answers will vary. Mention might be made of Pellán as a direction-setter for Canadian painting (Surrealism style).

c. J.E.H. MacDonald, *Autumn in Algoma*:

Step One: The painting shows a mountain landscape with trees in the foreground framing a lake stretching into the distant hills and mountains.

Step Two: It is a realistic portrayal of an actual natural setting – Algoma. Rhythmic, flowing lines carry the viewer into the painting and through. Colours are vivid and bright. Vivid reds contrast strikingly with rich blues.

Step Three: Nature is beautiful. The memory of a moment of beauty is important to share and to keep.

Step Four: The work is of importance because it documents or captures something that is Canadian – beautiful lakes, mountains, trees. It shows a reverence for the works of nature. J.E.H. MacDonald was also a member of the Group of Seven whose common goal was to paint the Canadian landscape, that which is familiar, in a distinctive style.

6. What do you think the function of an art critic in our society is today?

The function of an art critic is to review art exhibitions, to call attention to new artists, to highlight excellence in artworks, to show changes in image-making, to interpret artworks for the public.

7. How does an art critic influence the “consumption” of art by the public at large?

The art critic interprets works and makes judgements about excellence. Works considered worthwhile by a critic increase in value and so people buy these works as an investment.

8. Describe what influences an art critic can have on the career of an artist?

An art critic can influence the career of an artist by making the artist known, by making the artist's work more or less valuable, by judging the artist's work and so influencing its worth.

9. Why do you agree or disagree with this statement: Art critics influence public taste?

Answers will vary. If you agree, you should note that by writing about artists and by interpreting the artist's work, these works became more familiar. Since we like what we know, making work known will influence taste.

If you disagree, you will have personal reasons which will vary for each student.

10. Do you think that the great variety of non-traditional post-modern art forms presents a problem for the art critic? What guidelines can you suggest an art critic follow to describe and analyse this contemporary artwork, William Ronald's *In Dawn the Heart*? See illustration 208.

The great variety of non-traditional post-modern art forms probably does present a problem for the art critic. Some guidelines might be to connect the works to traditions; try to relate the work to what you think readers will already know; to give specific examples and descriptions; and to try to interpret the works for the readers.

Section 3: Follow-Up Activity

1. From the Canadian works reproduced in your *Art 31 Booklet of Reproductions* or module booklets, select the one image that you find most exciting and visually interesting.

Write a formal criticism of this work following the four-part process of criticism you have learned in this section and from previous art studies courses. The four stages are description, analysis, interpretation, and judgement.

Your written criticism should be 1 to 2 pages long. Do not worry if you have selected a work by an artist with whom you are not familiar. Your formal criticism will allow you to explore your own experience with the work.

Answers will vary. Be sure to follow the four basic art critic steps in sequence.

2. Imagine that you are the wealthiest person in your community. You decide to erect a museum bearing your name to house your collection. In order to make this a reality, you consult an architect to design a building. You explain to the architect what your needs are.
 - a. Specify your collection. Write a paragraph describing the exterior of the building, the type of lighting needed for the interior, the kind of mood you would like to create, and the colours of the walls inside and out.

Answers will vary depending upon the collection. Be sure to include all the points asked for.

- b. Make a list of the artifacts and people who will be represented in your museum.
- c. Describe why you chose these artifacts and people to be represented in your museum.
- d. Discuss the importance of conserving and displaying your collection.
- e. Draw a floorplan of the museum's interior in your Visual Journal.

b., c., d., e. Responses will vary depending on your museum design and choice of collection.

Section 3: Assignment

1. Check with your principal or art teacher to get permission to organize an art exhibition for your school or at another public local site. You will need to
 - find a suitable space to exhibit work
 - collect work from students or local adults
 - assure that the exhibits are properly matted, that titles and names of the artists are attached
 - hang the exhibit
 - take down the exhibit and return each artist's work
 - design posters that will announce the exhibition; contributing artists, dates, location, schedule for viewing

Write a critique of the exhibit, if possible take several photographs and include these with the critique.

Responses will vary. The critique should show some indication that students have carried out the instructions given for setting up the exhibition.

2. Select several pieces of artwork from your *Booklet of Reproductions* for an imaginary art exhibition. You should decide on a specific theme or movement that you wish to present.
 - a. Describe the place where the work will be exhibited.
 - b. List the artwork you have chosen for the exhibit. Explain why you have chosen these particular pieces.
 - c. Write a critique of the exhibit.

Responses will vary. Be sure students have answered each part of the question.

Section 4: Regional and Canadian Style

Key Concepts

- the constantly changing qualities of the Canadian landscape have absorbed some artists for their whole careers
- the question of a characteristic Canadian style is a frequent theme in Canadian art
- traditions – in the case of Western Canada, the romantic tradition of the West – provide artists with subject matter
- some artists use their art forms to represent spiritual ideas and beliefs
- art is influenced by social factors
- today's artists sometimes comment on social issues in their art
- native artwork has re-emerged since the 1950s to become an important part of the Canadian art scene
- changes in Canadian society since World War II are reflected in Canadian art
- some artists use things and people from their daily lives as sources of inspiration for their works of art
- advances in technology have affected the ways contemporary Canadian artists make their art

Section 4: Activity 1

1. Research an Alberta landscape artist. If there is a landscape artist that lives in your community, choose this person. Write a concise biography about the artist's career, carefully noting any professional training outside Alberta.

Choices for research will vary. Biographies will vary depending on the artist chosen. Be sure to give a brief description of the artist's work.

2. Discuss the question of traditional versus a non-traditional approach to landscape. Use reference to three specific pieces of work in your answer.

Traditional approaches to landscape divide the format into foreground, middle ground, and background; use realistic images of landscape elements, naturalistic colours, and atmospheric perspective. Non-traditional approaches use unusual points of view, abstract images, and imaginative combinations of colours and images.

Murray MacDonald and Doug Bates use a traditional approach; Maureen Enns and Robert Sinclair use a non-traditional approach. (You may choose others). To answer the question "Can a non-traditional approach create the feeling of landscape?", you should explore the power of symbolic images to suggest the spirit of a place.

3. How are the works the same? Make a point-form list of qualities that help you compare these two works.

Both works use a landscape motif of sky and landforms and details of hills and trees. Points should cover subjects, details, texture, symbols, etc.

4. How are the works different? Make another point-form list of qualities that help you contrast the works.

Dorothy Knowles' work is a watercolour of delicate touches of colour suggesting the Regina landscape. Don Proch's Mask is a sculptured piece that uses landscape details as a symbolic decoration.

5. As a student living in Alberta, you have your own impression of the land and atmosphere of Western Canada. Imagine that you have been asked to choose one of these works to be placed in the Prairie Pavilion of a Canadian exhibition in Hong Kong. Which one do you think best portrays the land and vision of Western Canada as you would like the world to know it? Justify your answer in a Memo to the Chairperson of the Exhibition Art Selection Committee.

Answers will vary depending upon your personal taste.

Section 4: Activity 2

Using Annemarie Schmid Esler's *Mountain Sleeping* as a starting point for your thoughts, design a cover for a children's book called "Canadian Rockies Legend." (The word legend means a traditional story or myth.)

Your cover design may include collage or drawn and painted images. Your design may or may not include the title. Remember that the overall approach should be simple, bright, and colourful.

Place your design in your Visual Journal.

Drawings and designs will vary. Use the works shown in this activity as models for your design.

Section 4: Activity 3

1. Every culture contains some form of religious belief and art is used to represent these beliefs. Discuss ways in which art has been used for religious purposes?

"Religious beliefs are often translated into art forms, sometimes as personal expressions by individual artists, and sometimes as a means of spreading beliefs."

2. How do Robert Harris and Norman Yates differ in the approach they use to present political messages in the artwork?

Harris portrays the "Fathers of Confederation" realistically, but also shows each individual in the most favourable attitude possible. His intent is to depict the dignity and solemnity of the occasion which was in keeping with the attitude of the time.

At first glance, Yates' drawing appears as a simple sketch. However, by his manipulation of the principles of design and composition Yates presents a forceful image of the breakdown in established order.

3. What contemporary political problems could be the subject of today's art?

Answers will vary.

Section 4: Activity 4

1. Assume you are the Director of Educational Services for the National Gallery of Canada. You are taking a show of art including these works on a tour of rural schools to explain the multicultural aspects of Canada. Describe how these works reflect Canada's multiculturalism and cultural heritage.

*You should note that the **Spirit of the Raven** is an Inuit work, the **Windigo** an image from the Ojibwa Indian legends. **The Jack Pine** an image of the Ontario landscape and the **S.S. Imogene with Crew on Ice** is a print that tells of Newfoundland's Maritime history.*

2. Compare the works by Kenojuak and Blackwood. Make a list of the visual differences between the two works. Consider the elements of art.

Kenojuak

- symbolic symmetrical design
- decorative colours
- flat pattern

Blackwood

- asymmetrical design, realistic narrative
- tones of blues, grey, brown
- depth through overlapping and perspective

3. Look carefully at the choice of subject matter and interpretation by Kenojuak and Blackwood. Explain why Blackwood's work is a more naturalistic* portrayal of Canadian life.

Blackwood's work is a more naturalistic portrayal because it shows an incident – the return of the ship and the crew – from Newfoundland. The figures, shapes, and setting are realistic.

4. Canadian culture has changed significantly since World War II. Select one aspect of culture that has changed and explain what impact this has had on contemporary Canadian art.

Answers will vary depending on area chosen.

5. What social issues do you think contemporary artists could comment on in works of art today?

Contemporary Canadian artists could through their artwork comment on AIDS, environmental issues, the constitution issue, the issue of public support for artists and athletes; you will think of many others. Your choice of which is most important will be personal.

Section 4: Follow-Up Activity

1. Select a prominent Canadian woman artist from the following list. Study her life and work in depth.

- | | | |
|-------------------|-----------------|------------------|
| • Dorothy Knowles | • Joyce Wieland | • Emily Carr |
| • Gathie Falk | • Mary Pratt | • Diana Dabinett |
| • Vera Frenkl | • Marian Nicoll | • Esther Warkov |
| • Jessie Oonark | | |

Use the Canadian Encyclopedia as a starting point for your research. You may also use information from previous modules in the Art 11, 21, 31 program and the *Visions* video series.

Choice of artist to research will vary.

2. Imagine that you will be the curator of a major show of this artist's work.
- a. Select the work that will be reproduced on the cover of the catalogue for the show. This work will be the one that you feel best represents the artist's unique style.

Answers will vary; make sure your selection is representative of the artist's style.

- b. Write the introduction to the catalogue that describes and explains the artist's way of working, choice of medium, and subject matter.

Answers will vary; your introduction must cover the points asked for.

Section 4: Assignment

1. Select a time of day when shadows are long. Walk around the outside of your home. Study the sky, the land, and any landforms – rocks, trees, grasses – that capture your attention. Try to analyse your reaction to this experience, then complete **either** a. **or** b.

Evaluator should consider the interpretive strength of the work submitted.

- a. Use a view finder to isolate a section of the landscape. Complete a drawing or a painting that captures the spirit of the place.

The drawing or painting should show energy; the balance of dark and light should be somewhat dramatic.

- b. Use a camera to take a series of black and white photos of the landscape. Use at least 3 of the pictures to create a Prairie Landscape Collage.

A Prairie Landscape Collage should show several features of the landscape. Essence of prairie landscape should be a feeling of space.

2. Write a paragraph that explains the feeling you wished to capture in your visual image.

Responses will, of course, be personal, but explanations should clearly identify the feelings portrayed.

Final Module Assignment

Review the images you have seen in the video series *Visions: Artists and the Creative Process*, and the images provided in your *Art 31 Booklet of Reproductions* and module booklets, and if possible, the Canadian images on *Sightlines*.

When we think of Canadian art, we wonder if there are characteristics that set it apart from the art of other places. Are there traits of style, subject matter, medium, colours, scale, detail, that set Canadian art apart? Is there an identifiable Canadian way of art making?

The overall theme of the course, Art 31, is the effect of modern culture and technology on art in the twentieth century. You have had an opportunity to view many different art forms, especially American, Canadian, and European works since the early years of this century. From the images you have seen in this course, select three works of art that seem to you to be the best representative of Canadian art. Identify your three selections, then write a short essay, approximately two pages, describing your choices and explaining why you think these works identify Canadian art and artists best. As you make your choices and explanations, consider the key questions above. There are no right or wrong answers to these questions, but you should be able to support your choices and answers with carefully reasoned arguments and information.

Evaluators should look for connections between the images and Canadian culture. Specific references to distinctive landscapes, national concerns, stories and legends of Canadian cultures, regional celebrations, etc. should be made. The artists and works chosen should have direct reference to some aspect of Canadian culture and/or Canadian land.

Final Test

There are two copies of the final test: the teacher's copy which includes a marking guide, and the student's copy which is designed for photocopying and possible faxing.

Note:

The student's copy and the teacher's copy of this final test should be kept secure by the teacher. Students should not have access to this test until it is assigned in a supervised situation.

The answers should be stored securely and retained by the teacher at all times.

ART 31

FINAL TEST

GENERAL INSTRUCTIONS

YOU HAVE 2.5 HOURS TO COMPLETE THIS TEST. Work through the entire test answering the questions you are sure you know. You will then be able to concentrate on the questions of which you are not quite sure.

TOTAL MARKS: 100

PART A: Short Answer – 65 marks

PART B: Matching – 10 marks


PART C: True or False – 10 marks

PART D: Matching – 15 marks

Note: You must have access to your *Art 31 Booklet of Reproductions* to write this test.

Value**PART A: SHORT ANSWER**

Answer the following in the appropriate spaces on the Part A Response Pages.

- 1 1. What element of art is the most dominant in this Art Nouveau example?
- 
- 2 2. Objects designed to fit the Bauhaus standards had to follow what criteria?
- 3 3. What are three drawbacks an artist might have when creating images with a computer?
- 3 4. Find picture 100 in your *Art 31 Booklet of Reproductions*. How has Giacomo Balla implied motion in the figure and dog in this painting?
- 2 5. Georgia O'Keeffe painted landscapes and used found objects such as bleached bones and flowers in her paintings. How would you describe her distinctive style to someone who had never seen her artwork?

PART A: RESPONSE PAGE

1. Line is the most dominant element.
2. The following are possible answers:
 - shapes based upon the circle, triangle, and square
 - no decoloration
 - clear, clean lines
 - simple shapes and textures
 - emphasis on function
3. You need time to learn techniques and the control of the computer. You can not replicate exact colours and textures. A personal style is difficult to arrive at. It is not as direct as drawing by hand.
4. Motion is implied through
 - overlapping
 - repeated images
 - blurring
 - rhythmic
 - tonal changes of light and dark
5. The following are possibilities:
 - rhythmic energy of the image (flowers especially)
 - stylized shapes
 - abstract patterns
 - peace and power and stillness implied
 - spiritual power of nature

Value

- 2** 6. Invent a trademark for a wool mill that a company could use to advertise their product.
- 3** 7. In the space provided re-sketch the silhouette that follows so it conveys a feeling such as speed, power or movement. Name the feeling your sketch conveys.



- 2** 8. Explain the following statement:
- Expressionists worked with symbolic colour.

PART A: RESPONSE PAGE

6. Trademark designs will vary. The following is an example.



This design is simple, curved in an oval format. It could have organic lines. If planes are used, then the design should have an angular format.

7. Sketches should convey the feeling named, e.g., for speed, an elongated, bent-over figure or repeated overlapped shapes.
8. Forms “that stood” for something else, or colour systems, or brush techniques, or applications were used. They could convey visual, personal, and emotional excitement in line, form, and colour.

Value

- | | |
|----------|---|
| 2 | 9. What are the basic steps a critic uses to analyse a work of art? |
| 3 | 10. Describe the printmaking process as it involves the creation of a woodcut. |
| 5 | 11. Write a brief paragraph about one of your favourite pictures from the <i>Art 31 Booklet of Reproductions</i> . Include information regarding the artist's background, style, images, and the meaning the artist is trying to communicate. |

PART A: RESPONSE PAGE

9. Describe the artwork so the audience can form a mental picture of it. Describe how it is organized as a composition (use elements of art). Infer what the artist is trying to communicate. Judge by using knowledge and experience. Be objective.
10. Locate a piece of softwood, decide on image, size, format, and grain to enhance your image. Transfer your sketch to the block. Decide which areas you want to remain white and cut those away. Ink the woodblock and take an impression. Put edition information on each print.
11. Answers will be personal.

Value

- | | |
|----------|---|
| 1 | 12. State one common characteristic of Colour Field paintings? |
| 5 | 13. Name five of the artists who formed the Canadian Group of Seven? |
| 3 | 14. Locate pictures 108 and 109 in your <i>Art 31 Booklet of Reproductions</i> . What are three similarities in these two paintings? |
| 2 | 15. Find pictures 112 and 113 by William Kurelek in your <i>Art 31 Booklet of Reproductions</i> . Why was Kurelek not referred to as a landscape painter? |

PART A: RESPONSE PAGE

12. Common characteristics include

- few elements
- few colours
- larger paintings simplified and almost flat
- simple shapes
- emotional expression disappears

13. J.E.M. Macdonald
A.Y. Jackson
Arthur Lismer
Lawren Harris

Frederick Varley
Frank Carmichael
Franz Johnston

14. Similarities include

- massive, simplified shapes
- forms as design
- feeling of grandeur
- great depth
- contrast of light and darks
- verticals balanced by horizontals

15. His pictures are illustrations of prairie experience, not just images of the beauty of the land.

Value

- 4** 16. a. What shapes are Cubist forms based upon?
 b. Do African art forms exhibit geometric stylization?
 c. Is human anatomy showed in realistic detail?
 d. Are shapes closely related to nature, to the spirit world?
- 2** 17. What procedures would action painters involve themselves in to paint their images?
- 1** 18. In *Your Art 31 Booklet of Reproductions* locate pictures 135, 137, and 139 – all by Georges Rouault. What is one characteristic of his distinctive style?
- 2** 19. List two functions of a museum.
- 2** 20. What does the term after-image mean?

PART A: RESPONSE PAGE

16. a. Geometric planes and flat, repeated planes which show a consequent distortion of forms are used.
- b. Yes
- c. No
- d. Yes
17. They would hurl, throw, or drip paint on to canvasses to capture expressive harmony of the colours and to record spontaneous movement as they made their paintings.
18. The following are characteristics of Rouault's style:
- heavy paint
 - heavy dark outlines
 - symbolic, simplified shapes and colours
 - narrative images showing traditional beliefs
19. A museum displays collections for the public; provides educational guided tours, loan services, travelling exhibits; and allows for interpretation by scholars.
20. Colour receptors in the eye are flooded with one colour – e.g., a blue. When you close your eyes you see that colour's complementary colour instead (in this case, an orange). Other complementary combinations are green/red and purple/yellow.

Value

- | | |
|----------|---|
| 1 | 21. What is one media used today to create artwork that was not available in the 1800s? |
| 2 | 22. The Group of Seven encouraged and lent their support to two Canadian artists who were not members of their group. Who were these two artists? |
| 1 | 23. What is the English meaning of the French term <i>Trompe l'oeil</i> ? |
| 1 | 24. What is the name of one of the Pop artists whose work appears in the <i>Art 31 Booklet of Reproductions</i> ? |
| 5 | 25. Is there such a thing as a Canadian style in art? |
| 5 | 26. How have native Canadian artists like Norval Morrisseau, Daphne Odjig, and Alex Janvier fostered their heritage in the field of art. |

PART A: RESPONSE PAGE


21. None of the following were available in the 1800s:
- neon tubes
 - plastic
 - screening
 - aluminum
 - electrical parts
 - fibreglass
 - holographs
 - lasers
22. The names of these two artists were Emily Carr and Tom Thomson.
23. "fool-the-eye"
24. Roy Lichtenstein
Andy Warhol
Claes Oldenberg
25. Our physical environment affects our art and culture to a large degree. Nature has been an impetus for some artwork. We are well rounded in our approach by showing social issues, technology, and our daily lives in general.
26. Native artists have fulfilled this role by showing their culture – spiritual beliefs, ceremonial functions, rituals – identify bands, clothing decoration, and social issues.

Value

PART B: MATCHING

1 each

Place the correct definition letter beside the appropriate term number on the Part B Response Page.

TERM	DEFINITION
1. Constantin Brancusi	A. combined Cubism with geometric symbols of the machine age so the arts would be affected
2. George Tooker	B. an architect who thought a house a "machine for living"
3. Dada	C. multiple points of view
4. De Stijl	D. techniques and images express true dynamism of modern life
5. Cuneiform	E. vast, environmental art
6. Futurists	F. means "hobbyhorse" and is anti-art and anti-sense
7. Christo	G. uses traditional images of Christianity to make modern statements
8. Super Realism	H. a sculptor who believed "everything – animate or inanimate – has a spirit"
9. Le Corbusier	I. an example of this style is picture 129 in your <i>Art 31 Booklet of Reproductions</i>
10. Cubism	J. 

PART B: RESPONSE PAGE

- | | |
|--------------|-----|
| <u> H </u> | 1. |
| <u> G </u> | 2. |
| <u> F </u> | 3. |
| <u> A </u> | 4. |
| <u> J </u> | 5. |
| <u> D </u> | 6. |
| <u> E </u> | 7. |
| <u> I </u> | 8. |
| <u> B </u> | 9. |
| <u> C </u> | 10. |

Value**PART C: TRUE OR FALSE****1 each**

Identify the following statements as being either **true** or **false**. Put a **T** or **F** in the blank beside the appropriate number on the Part C Response Page.

1. Bridget Riley, Josef Albers, and Guido Molinari are optical artists.
2. Picture 167 in your *Art 31 Booklet of Reproductions* is an example of a political propaganda picture.
3. Impressionists were not concerned with capturing effects of light and atmosphere.
4. Warm colours seem to recede on a picture plane.
5. David Blackwood, Joe Fafard, and Alex Colville are Canadian artists.
6. Beautiful form is one characteristic of good lettering.
7. M.C. Escher is known for his visual illusions.
8. Vladimir Tatlin was a Canadian Constructivist artist.
9. Inuit artists Pitseolak, Kenojuak, and Oonark used images of birds, animals, people, and spirits in their pictures.
10. Examples of Kinetic art are mobiles and stabiles.

PART C: RESPONSE PAGE

- | | |
|--------------|-----|
| <u> T </u> | 1. |
| <u> T </u> | 2. |
| <u> F </u> | 3. |
| <u> F </u> | 4. |
| <u> T </u> | 5. |
| <u> T </u> | 6. |
| <u> T </u> | 7. |
| <u> F </u> | 8. |
| <u> T </u> | 9. |
| <u> T </u> | 10. |

Value**PART D: MATCHING****1 each**

Place the correct definition letter beside the appropriate term number on the Part D Response Page.

TERM	DEFINITION
1. Ethnological	A. unrelated objects and situations, often in dreamlike scenes
2. Jugendstil	B. not the same as the Naturalism style
3. Surrealism	C. most influenced the Art Nouveau style
4. Lithography	D. Wild Beasts of painting
5. Realism style	E. illustrated Oscar Wilde's play, <i>Salome</i>
6. Ukiyo-e	F. created unusual poster designs that advertised theatrical performers
7. Paul Gauguin	G. symbolic use of colour and a search for the exotic
8. Fauves	H. imaginary island of perfection
9. Aubrey Beardsley	I. "picture of the floating world"
10. Oriental culture	J. means German Art Nouveau
11. Reliquary figure	K. dealing with cultural artifacts classified by race
12. Utopia	L. drawing or acting in an unconscious way; subconscious
13. Toulouse-Lautrec	M. this artist was intrigued by shapes and powers of machines
14. Automatism	N. fragment of a thing or a sacred person, kept in a special receptacle
15. Fernand Léger	O. a picture produced by drawing on a flat prepared stone with an oily medium and taking an impression of this drawing

PART D: RESPONSE PAGE K 1. J 2. A 3. O 4. B 5. I 6. G 7. D 8. E 9. C 10. N 11. H 12. F 13. L 14. M 15.

ART 31

FINAL TEST

GENERAL INSTRUCTIONS

YOU HAVE **2.5 HOURS** TO COMPLETE THIS TEST. Work through the entire test answering the questions you are sure you know. You will then be able to concentrate on the questions of which you are not quite sure.

TOTAL MARKS: 100

PART A: Short Answer – 65 marks

PART B: Matching – 10 marks

PART C: True or False – 10 marks

PART D: Matching – 15 marks

Note: You must have access to your *Art 31 Booklet of Reproductions* to write this test.

Value**PART A: SHORT ANSWER**

Answer the following in the appropriate spaces on the Part A Response Pages.

1

1. What element of art is the most dominant in this Art Nouveau example?

**2**

2. Objects designed to fit the Bauhaus standards had to follow what criteria?

3

3. What are three drawbacks an artist might have when creating images with a computer?

3

4. Find picture 100 in your *Art 31 Booklet of Reproductions*. How has Giacomo Balla implied motion in the figure and dog in this painting?

2

5. Georgia O'Keeffe painted landscapes and used found objects such as bleached bones and flowers in her paintings. How would you describe her distinctive style to someone who had never seen her artwork?

PART A: RESPONSE PAGE

1. _____
2. _____

3. _____

4. _____

5. _____

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value

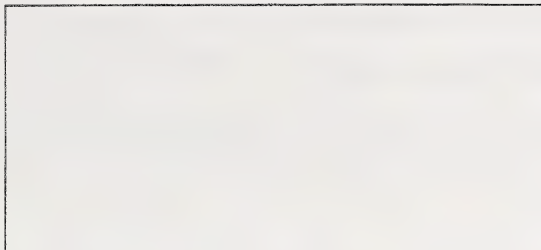
- 2** 6. Invent a trademark for a wool mill that a company could use to advertise their product.
- 3** 7. In the space provided re-sketch the silhouette that follows so it conveys a feeling such as speed, power or movement. Name the feeling your sketch conveys.



- 2** 8. Explain the following statement:
- Expressionists worked with symbolic colour.

PART A: RESPONSE PAGE

6.



7.

8. _____

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value

- 2 9. What are the basic steps a critic uses to analyse a work of art?
- 3 10. Describe the printmaking process as it involves the creation of a woodcut.
- 5 11. Write a brief paragraph about one of your favourite pictures from the *Art 31 Booklet of Reproductions*. Include information regarding the artist's background, style, images, and the meaning the artist is trying to communicate.

PART A: RESPONSE PAGE

9. _____

10. _____

11. _____

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value

- | | |
|----------|---|
| 1 | 12. State one common characteristic of Colour Field paintings? |
| 5 | 13. Name five of the artists who formed the Canadian Group of Seven? |
| 3 | 14. Locate pictures 108 and 109 in your <i>Art 31 Booklet of Reproductions</i> . What are three similarities in these two paintings? |
| 2 | 15. Find pictures 112 and 113 by William Kurelek in your <i>Art 31 Booklet of Reproductions</i> . Why was Kurelek not referred to as a landscape painter? |

PART A: RESPONSE PAGE

12. _____

13. _____

14. _____

15. _____

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value

- 4** 16. a. What shapes are Cubist forms based upon?
 b. Do African art forms exhibit geometric stylization?
 c. Is human anatomy showed in realistic detail?
 d. Are shapes closely related to nature, to the spirit world?
- 2** 17. What procedures would action painters involve themselves in to paint their images?
- 1** 18. In *Your Art 31 Booklet of Reproductions* locate pictures 135, 137, and 139 – all by Georges Rouault. What is one characteristic of his distinctive style?
- 2** 19. List two functions of a museum.
- 2** 20. What does the term after-image mean?

PART A: RESPONSE PAGE

16. a. _____
b. _____
c. _____
d. _____
17. _____

18. _____
19. _____

20. _____

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value

- | | |
|----------|---|
| 1 | 21. What is one media used today to create artwork that was not available in the 1800s? |
| 2 | 22. The Group of Seven encouraged and lent their support to two Canadian artists who were not members of their group. Who were these two artists? |
| 1 | 23. What is the English meaning of the French term <i>Trompe l'oeil</i> ? |
| 1 | 24. What is the name of one of the Pop artists whose work appears in the <i>Art 31 Booklet of Reproductions</i> ? |
| 5 | 25. Is there such a thing as a Canadian style in art? |
| 5 | 26. How have native Canadian artists like Norval Morrisseau, Daphne Odjig, and Alex Janvier fostered their heritage in the field of art. |

PART A: RESPONSE PAGE

21. _____
22. _____
23. _____
24. _____
25. _____
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- _____
26. _____
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- _____
- _____

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value

PART B: MATCHING

1 each

Place the correct definition letter beside the appropriate term number on the Part B Response Page.

TERM	DEFINITION
1. Constantin Brancusi	A. combined Cubism with geometric symbols of the machine age so the arts would be affected
2. George Tooker	B. an architect who thought a house a "machine for living"
3. Dada	C. multiple points of view
4. De Stijl	D. techniques and images express true dynamism of modern life
5. Cuneiform	E. vast, environmental art
6. Futurists	F. means "hobbyhorse" and is anti-art and anti-sense
7. Christo	G. uses traditional images of Christianity to make modern statements
8. Super Realism	H. a sculptor who believed "everything – animate or inanimate – has a spirit"
9. Le Corbusier	I. an example of this style is picture 129 in your <i>Art 31 Booklet of Reproductions</i>
10. Cubism	J.



PART B: RESPONSE PAGE

- _____ 1.
- _____ 2.
- _____ 3.
- _____ 4.
- _____ 5.
- _____ 6.
- _____ 7.
- _____ 8.
- _____ 9.
- _____ 10.

Value**PART C: TRUE OR FALSE****1 each**

Identify the following statements as being either **true** or **false**. Put a **T** or **F** in the blank beside the appropriate number on the Part C Response Page.

1. Bridget Riley, Josef Albers, and Guido Molinari are optical artists.
2. Picture 167 in your *Art 31 Booklet of Reproductions* is an example of a political propaganda picture.
3. Impressionists were not concerned with capturing effects of light and atmosphere.
4. Warm colours seem to recede on a picture plane.
5. David Blackwood, Joe Fafard, and Alex Colville are Canadian artists.
6. Beautiful form is one characteristic of good lettering.
7. M.C. Escher is known for his visual illusions.
8. Vladimir Tatlin was a Canadian Constructivist artist.
9. Inuit artists Pitseolak, Kenojuak, and Oonark used images of birds, animals, people, and spirits in their pictures.
10. Examples of Kinetic art are mobiles and stabiles.

PART C: RESPONSE PAGE

- _____ 1.
- _____ 2.
- _____ 3.
- _____ 4.
- _____ 5.
- _____ 6.
- _____ 7.
- _____ 8.
- _____ 9.
- _____ 10.

Value

PART D: MATCHING

1 each

Place the correct definition letter beside the appropriate term number on the Part D Response Page.

TERM	DEFINITION
1. Ethnological	A. unrelated objects and situations, often in dreamlike scenes
2. Jugendstil	B. not the same as the Naturalism style
3. Surrealism	C. most influenced the Art Nouveau style
4. Lithography	D. Wild Beasts of painting
5. Realism style	E. illustrated Oscar Wilde's play, <i>Salome</i>
6. Ukiyo-e	F. created unusual poster designs that advertised theatrical performers
7. Paul Gauguin	G. symbolic use of colour and a search for the exotic
8. Fauves	H. imaginary island of perfection
9. Aubrey Beardsley	I. "picture of the floating world"
10. Oriental culture	J. means German Art Nouveau
11. Reliquary figure	K. dealing with cultural artifacts classified by race
12. Utopia	L. drawing or acting in an unconscious way; subconscious
13. Toulouse-Lautrec	M. this artist was intrigued by shapes and powers of machines
14. Automatism	N. fragment of a thing or a sacred person, kept in a special receptacle
15. Fernand Léger	O. a picture produced by drawing on a flat prepared stone with an oily medium and taking an impression of this drawing

PART D: RESPONSE PAGE

- _____ 1.
- _____ 2.
- _____ 3.
- _____ 4.
- _____ 5.
- _____ 6.
- _____ 7.
- _____ 8.
- _____ 9.
- _____ 10.
- _____ 11.
- _____ 12.
- _____ 13.
- _____ 14.
- _____ 15.

TEACHER QUESTIONNAIRE FOR ART 31

This is a course designed in a new distance-learning format, so we are interested in your responses. Your constructive comments will be greatly appreciated so that a future revision may incorporate any necessary improvements.

Teacher's Name _____ Area of Expertise _____

School Name _____ Date _____

Design

1. The modules follow a definite systematic design. Did you find it easy to follow?

☐ Yes ☐ No If no, explain.

2. Did your observations reveal that the students found the design easy to follow?

☐ Yes ☐ No If no, explain.

3. Did you find the Learning Facilitator's Manual helpful?

☐ Yes ☐ No If no, explain.

4. Part of the design involves stating the objectives in student terms. Do you feel this helped the students understand what they were going to learn?

☐ Yes ☐ No If no, explain.

5. The Learning Facilitator's Manual contains Assignment Booklet questions and answers and a sample test. Did you find these helpful?

☐ Yes ☐ No If no, explain.

6. Did the Follow-up Activities prove to be helpful?

☐ Yes ☐ No If no, explain.

7. Were students motivated to try these Follow-up Activities?

☐ Yes ☐ No If no, give details.

8. Suggestions for computer and video activities are included in the course. Were your students able to use these activities?

☐ Yes ☐ No Comment on the lines below.

9. Were the assignments appropriate?

☐ Yes ☐ No If no, give details.

Teacher's Name _____

Name of School _____ Date _____

10. Did you fax assignments?

☐ Yes ☐ No

11. If you did fax, did you get satisfactory results from using this procedure?

☐ Yes ☐ No If no, give details.

Instruction

1. Did you find the instruction clear?

☐ Yes ☐ No If no, give details.

2. Did your observations reveal that the students found the instruction interesting?

☐ Yes ☐ No If no, give details.

3. Did you find the instruction adequate?

☐ Yes ☐ No If no, give details.

4. Was the reading level appropriate?

☐ Yes ☐ No If no, give details.

Teacher's Name _____

Name of School _____ Date _____

5. Was the work load adequate?

☐ Yes ☐ No If no, give details.

6. Was the content accurate and current?

☐ Yes ☐ No If no, give details.

7. Did the content flow consistently and logically?

☐ Yes ☐ No If no, give details.

8. Was the transition between booklets smooth?

☐ Yes ☐ No If no, give details.

9. Was the transition between print and media smooth?

☐ Yes ☐ No If no, give details.

Teacher's Name _____

Name of School _____ Date _____

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and some minor discoloration or shadows, suggesting it might be a scan of a physical document. There is no handwriting or other markings on the page.

Fax Number: 674-6686

Teacher's Name _____

Name of School _____ Date _____

1. Complete and return to me by

2. Date of completion

3. Date of completion

4. Date of completion

5. Date of completion

6. Date of completion

7. Date of completion

8. Date of completion

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30. Date of completion

Signature of _____
Date _____



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